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A

Musical Dictionary.

BEING A

COLLECTION

OF

TERMS and CHARACTERS,

As well ANCIENT as MODERN:

INCLUDING THE

Historical, Theoretical, and practical Parts

OF

MUSIC.

WE whose Names are hereunto subscribed, do approve the following Sheets, containing a Musical Dictionary, *and recommend them as very useful, and worthy the perusal of all Lovers of Musick.*

J. C. Pepusch,
M. Greene,
J. E. Galliard.

A MUSICAL DICTIONARY;

BEING A

COLLECTION

OF

TERMS and CHARACTERS,

As well ANCIENT as MODERN;

INCLUDING THE

Hiſtorical, Theoretical, and Practical Parts

OF

MUSIC:

As alſo, an Explanation of ſome Parts of the Doctrine of the *Antients*;

INTERSPERSED WITH

Remarks on their Method and Practice, and curious Obſervations on the *Phænomena* of

SOUND

Mathematically conſidered,

As it's Relations and Proportions conſtitute Intervals;

And thoſe again

CONCORDS and DISCORDS.

The whole carefully abſtracted from the beſt Authors in the *Greek*, *Latin*, *Italian*, *French*, and *Engliſh* Languages.

By *JAMES GRASSINEAU*, Gent.

Ultra vires opus!

LONDON: Printed for J. WILCOX, at *Virgil's Head* oppoſite the *New Church* in the *Strand*. 1740.

A

MUSICAL DICTIONARY

OR

COLLECTIONEA

OF

TERMS and CHARACTERS.

M U S I C i

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TO HER

ROYAL HIGHNESS

THE

PRINCESS *AMELIA.*

MADAM,

HAPPY am I in being allowed the Honour of prefixing your high Name to the following Pages; and ſtill happier ſhould I be, if the Performance was, in any Degree, worthy the Protection of ſo great a Perſonage: mean as

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as it is, I hope it might yield ſome little Amuſement at a vacant hour; and what your Royal Highneſs cannot, in Judgment, approve, I doubt not, but you will, in Candor, excuſe.

To the natural Advantages of a fine Perſon and excellent Underſtanding, your Royal Highneſs has not only added a ſuperior Knowledge of Muſic, but every other Accompliſhment of Education, that might become your high Rank or Birth: but in nothing are you more illuſtrious than in your own great and good Qualities, which appear in too conſpicuous a Light, to be unobſerved by any who have the Honour of knowing the Court of *Great Britain* Such a Dignity of Behaviour, joined with ſo much

much Sweetneſs of Temper, at once commands the Reſpect, and engages the Affection, of every one that approaches you. But I muſt take care I do not leſſen what I ſhould in vain attempt to deſcribe; Your Royal Highneſs's Character being a Theme that deſerves, and might well employ the moſt eloquent Pen.

I ſhall always have the Ambibition of being,

(May it pleaſe your Royal Highneſs)

Your Royal Highneſs's

Moſt dutiful, moſt oblig'd,

And moſt humble Servant,

James Graſſineau.

THE

PREFACE.

MY natural inclination to muſic prompted me, in the very dawn of youth, to apply myſelf to that ſtudy. I ſoon obſerv'd and bewail'd the ſcarcity of books on that noble ſcience in my native tongue. The neceſſity of every ſtudent's being acquainted with the rudiments, and familiar with the terms of the art he profeſſes, is a truth I was immediately convinc'd of; but yet I could find no treatiſe extant I could fly to for help. Upon this I turn'd my thoughts upon drawing up the following ſheets for my own private uſe, which I have now publiſh'd on a preſumption, that they might be of ſome little ſervice to others.

The reader will here find the terms of this extenſive art, and their definitions drawn into as narrow a compaſs as conveniently might be; whereby he will be ſav'd the trouble of reading a great number of volumes, which he muſt otherwiſe have unavoidably done, before he could arrive at a tolerable knowledge either of the theory or practice of muſic.

I prefer'd the method this work is drawn up in, before all others, as it is a fashionable way of writing: For 'tis observable, that there are at present dictionaries of almost every art; why then not of music? And indeed I thought the celebrated French *author, Mr* Brossard, *worthy imitation in this, as well as other respects: for I must ingenuously acknowledge myself to be much indebted to that learned gentleman for many materials of this work.*

The following attempt will, I conceive, render some of the passages of the ancients intelligible to every English *reader; whereby many may inform themselves of things which would otherwise have been out of their reach, since every one has not the leisure or opportunity of learning, in a competent degree, the language of the ancients; and the service might be the greater, as 'tis impossible to obtain a true knowledge of music (or perhaps any other art) without their assistance. This is a hint that I wish one day to see persued by a far abler pen, by whose superior skill, we may hope to recover, what we have all imaginable reason to believe is now lost; I mean the beauties as well as niceties of the ancient* Greek *music, by means of which such miraculous effects (if we will credit history) have been produc'd.*

Whosoever will allow himself time to look into the works of Aristoxenus *and other ancient* Greek *writers (which I have been oblig'd occasionally to consult in the progress of this work) will soon be convin'd, that the ancient music of* Greece *excell'd the modern of* Italy: *And indeed 'tis as plain that we are ignorant of the method in use among them, as 'tis that our's is very different from, and falls far short of it.*

In the dark times of ignorance and superstition, music, no doubt, suffer'd in the common wreck, as well as other branches of literature: This we may reasonably collect from Athenæus, *who cites a fourth book of* Aristoxenus, *whereas we have but three imperfect ones of that author remaining to our days. Hence we may conclude, that other Treatises had probably the same, or a worse fate,* viz. *that*

of

of being totally deſtroyed; which, had they eſcap'd, might have been of ſingular uſe to us now, in clearing up many inſuperable difficulties and perplexities.

About the eleventh century, one Guido Aretine *began to revive this art; 'tis from him we derive what is term'd the modern muſic; but his manner is widely different from that of the* Grecians. *He brought into one ſyſtem two of the ancient genera,* viz. *the diatonic and chromatic; but theſe not without ſome alteration, and omitted the enharmonic, by reaſon of the minuteneſs of it's intervals. In the year* 1330, *or* 1333, Jean de Muris, *a Doctor at* Paris, *invented notes of different lengths, which 'till then were all of equal value as to time. The next alteration was the addition of a ſeventh ſyllable* ſi, *to the ſix,* ut re mi fa ſol la, *which* Guido *uſed. The* French *Muſicians will have it to be of great ſervice, but 'tis rejected by moſt other nations; yet as in this work I have follow'd a* French *author in many points, in the uſe of this ſyllable I have likewiſe often imitated him. True it is, we have conſiderably improv'd on the ingenious* Guido's *foundation, as is apparent from the many excellent treatiſes extant, which redound greatly to the honour of the moderns.*

I have judg'd it neceſſary to introduce many Italian *terms and phraſes in the following book, becauſe, as many of our compoſers and perſormers are of that country, we often meet with them in muſical compoſitions, which however, for the ſervice of my* Engliſh *reader, are explain'd in the moſt obvious manner.*

I can't here but acknowledge, with the higheſt ſenſe of gratitude, the obligations I have to one in whom our nation may boaſt the poſſeſſion of the greateſt maſter, and the ſcience it's greateſt ornament; one, whoſe candor and benevolence to me, have been equal to his judgment and penetration in the art he profeſſes. Led by no conſiderations of friendſhip, or proſpect of intereſt, but mov'd by a pure generous regard for the improvement of muſic, and entertainment of every ſincere lover of it, he gave me his advice,

vice, and in many inſtances, his kind aſſiſtance, in the moſt engaging manner, thro' the whole courſe of this work. Indeed 'tis chiefly owing to this great maſter's perſuaſion and favourable approbation, that it now appears in this publick manner.

I will offer no farther excuſe for it; if it be of uſe, it wants none; if not, the reader will judge of it, and none, I fear, will be admitted.

A

Muſical Dictionary.

A C C

A *Majuſcule* in thorough baſſes, marks the *Alto* or *Haut Conrte.* See HAUT CONTRE, and CONTRA TENOR.

A *Battuta.* See BATTUTA.

A *Bene placito,* at pleaſure.

ACCENT, a certain modulation, or warbling of the ſounds, to expreſs the paſſions, either naturally by the voice, or artificially by inſtruments.

Every bar or meaſure is divided into accented and unaccented parts; the accented are the principal; being thoſe chiefly intended to move and affect: 'tis on theſe the ſpirit of muſic depends. See BAR and MUSIC.

The beginning and the middle, or the beginning of the firſt half of the bar, and the beginning of the latter half thereof in common time, and the beginning, or firſt of three notes in triple time, are always the accented parts of the meaſure. See TIME and TRIPLE.

Again, in common time the firſt and third crotchet of the bar, are on the accented part of the meaſure. In triple time, where notes go always by three and three, that which is in the middle of every three is unaccented, the firſt and laſt accented; but the accent of the firſt is ſo much ſtronger, that in many caſes the laſt is accounted as if it had no accent. See COMPOSITION.

This accented and unaccented part of a meaſure anſwers to what the *Italians* call *tempo buono* and *cativo.* See BUONO and CATIVO.

The harmony is always to be full, and void of diſcords in the accented parts of the meaſure: by diſcords we mean diſcords in conjoint degrees, which are commonly called paſſing notes; for diſcords by proper preparation and reſolution are abſolutely neceſſary, and muſt be uſed therein. See HARMONY. In the unaccented parts this is not ſo neceſſary, diſ-

cords by conjoint degrees there passing without any great offence to the ear. See DISCORD and COUNTERPOINT.

ACCENTOR, one of three singers in parts, or the person that sings the predominant part in a *Trio*. See TRIO.

ACCORD, is more usually called Concord, which see.

The word is *French*, formed, according to some, from the *Latin*, *ad*, and *cor*; but others, with more probability, derive it from the *French chorde*, a *string* or *chord*, on account of the agreeable union of the sounds of two strings struck at at the same time. See CHORD.

Whence also some of the consonances in music come to be called Tetrachords, Hexachords, *&c.* which are fourths and sixths. See TETRACHORD and HEXACHORD, or FOURTH and SIXTH.

Mr *Carre*, in the *Memoirs of the Royal Academy of Sciences*, lays down a new general proposition of the proportions which two Cylinders are to have in order to form the accords or consonances in music.

And 'tis this, that the solid Cylinders, whose sounds yield those accords, are in a triplicate and inversed ratio of that of the numbers, which express the same accords.

Suppose, for example, two Cylinders, the diameter of whose basses and lengths are as 3 : 2, 'tis evident the solidities will be in the ratio of 27 : 8, which is the triplicate ratio of 3 : 2, we say that the sounds of these two Cylinders will produce a fifth, which is expressed by those numbers, and that the biggest and longest will yield the grave sound, and the smallest the acute one; and the like of all others. See SOUND, GRAVITY and ACUTENESS.

ACCRESSIMENTO, signifies augmentation, as *punto d' accresimento*, point of augmentation. See PUNTO and NOTE.

ACUTE, is understood of a sound or tone which is shrill or high in respect of some other. See SOUND. In this sense the word stands opposed to grave. See GRAVE.

Sounds considered as acute and grave, *i. e.* in relation of gravity and acuteness, constitute what we call tune, the foundation of all harmony. See CONCORD and HARMONY.

ACUTENESS, that which constitutes and denominates a sound acute. See ACUTE.

There is no such thing as acuteness and gravity absolutely so called, they are only relations; so that the same sounds may be either acute or grave, according to that other sound they refer to, or are compared with. See RELATION.

The degrees of gravity and acuteness make so many tunes or tones of a voice or sound. See TONE, TUNE, VOICE, and SOUND.

ADAGIO, ADAG°, or AD°, is one of the words used by the *Italians* to denote a certain degree or distinction of time. See TIME.

The *Adagio* expresses a slow time, slowest of any except grave. See GRAVE.

The triples $\frac{3}{1}$, $\frac{3}{2}$, are ordinarily *Adagio*. See TRIPLE.

AD LIBITUM, a term purely *Latin*, used very often instead of the *Italian* term, *si piace*, if you please. See SI PIACE.

AD QUISITA, is the *Latin* term for the *Proslambanomenos* of the ancient system, or the last note added thereto. See PROSLAMBANOMENOS and SYSTEM.

A DUE, or DOI, A TRE, A QUARTO, *&c.* signifies for two, for three, or four, *&c.* parts. See OBLIGATO.

AEQUISUONI. See SUONI and UNISON.

AEQUIVAGANS. See SYNCOPE.

AFFETTO, or AFFETUOSO, that kind of music which must be performed in a very tender, moving and affecting manner; and for that reason, rather slow than fast.

AGOGA, or AGOGI. See USUS.

ALAMIRE, the name of one of the notes in the modern scale. See SCALE and GAMUT.

ALLABREVE, the name of a movement, whose bars consist of two semi-breves, or four minims, *&c.*

ALLAZOPPA. See ZOPPA.

ALLEGRETTO, a diminutive of Allegro, which therefore means pretty quick, but not so quick as Allegro. See ALLEGRO.

ALLEGRO, is used to signify that the music ought to be performed in a brisk, lively, gay and pleasant manner, yet without hurry and precipitation, and quicker than any except Presto. See PRESTO.

The usual six distinctions succeed each other in the following order, Grave, Adagio, Largo, Vivace, Allegro, and Presto. See each in it's place.

It is to be observed, the movements of the same name as Adagio, or Allegro, are swifter in triple than in common time; the triple $\frac{3}{1}$ is Adagio, Allegro or Vivace; the triples $\frac{6}{8}$ $\frac{6}{4}$ $\frac{9}{8}$ $\frac{12}{8}$ are most commonly Allegro. See TRIPLE.

If preceded by Poco, it weakens the strength of it's signification, intimating that the music must not be performed quite so brisk and lively as Allegro would require if it stood alone.

If Allegro be preceded by Piu, it adds to the strength of it's signification, requiring the music to be performed brisker and gayer than Allegro alone intimated.

ALLEGRO *Allegro*, signify much the same as Piu Allegro.

ALLEGRO *ma non preſto*, brisk and lively, but not too haſtily.

ALLEMAND, a ſort of grave and ſolemn muſic, whoſe meaſure is full and moving.

ALL ROVERSCIO, ALLA BREVE, ALLA DIRITTA, ALLA ZOPPA. See ROVERSCIO, DIRITTA ZOPPA, *&c.*

ALMAIN, a ſort of air that moves in common time.

ALMANDA, a certain air or tune where the meaſure is in common time, and movemeut ſlow.

ALT, is a term applied to the high notes in the ſcale. The word is formed of the *Latin Altus.* See SCALE and DIAGRAM.

ALTERA *ſeſqui.* See SESQUI. See alſo PROPORTION and TRIPLE.

ALTERATI SUONI. See SUONO.

ALTERNATIVEMENTO, denotes to play or ſing two airs or ſongs the one after the other, or rather the different parts of the ſame ſong alternately.

ALTISTA, the perſon who ſings the *Haut Contre* is thus called.

ALTO, { *Viola*, a ſmall Viol. / *Violino*, a ſmall Violin. } See VIOL and VIOLETTA.

ALTO *Concertante*, is the tenor of the little chorus which ſings or plays throughout the piece.

ALTO *Ripieno*, the tenor of the great chorus which ſings or plays only now and then in ſome particular places.

ALTRO, is an *Italian* adjective, ſignifying other, as *una altera volta—play it over again*; *in altro modo—in another manner.* See MANNER.

ALTUS, intimates that the muſic is the upper or counter tenor, and is common in muſic for many voices.

AMBITUS. See MODO.

AMBROSIAN *Chant*, thus called from St *Ambroſe*, Archbiſhop of *Milan*, who compoſed it for the ſervice of that church in the fourth century, it was diſtinguiſhed from the *Roman Chant* in that it was ſtronger and higher. See CHANT.

ANACAMPTOS, a term made uſe of by *Martianus Capella*, to ſignify what is otherwiſe called *Ductus revertens*, or in *Italian*, *Conducimento ritornante.* See DUCTUS.

ANDANTE, from the verb *Andare*, *to go*, ſignifies eſpecially in thorough baſſes, that the notes are to be played diſtinctly.

ANIMA, or ANIMATO, ſignifies much the ſame as *Allegro*, with life, briskly. See ALLEGRO.

ANTHEM, a church ſong, performed in cathedral and other ſervice, by the choriſters, divided for that purpoſe into two choruſſes, who ſing alternately. See CHORUS and SONG.

The word at firſt was uſed both for pſalms and hymns when thus performed. See PSALM and HYMN.

St *Ignatius* is by *Socrates* repreſented as the author of this way of ſinging among the *Greeks*; and among the *Latins* St *Ambroſe*. *Theodoret* attributes it to *Diodorus* and *Flavian*.

Amalarius Fortunatus has wrote expreſsly of the order of anthems, *de antiphonarum ordine*.

At preſent the term is uſed in a ſomewhat narrower ſenſe, being applied to certain paſſages taken out of the pſalms, *&c.* and accommodated to the particular ſolemnity in hand.

ANTIFONI *Suoni*. See SUONO.

ANTIPHONA, an anthem. See TOUNO.

ANTIQUE *Muſic*. See MUSIC.

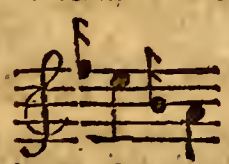
APOTOME, is the remaining part of an entire tone after a greater ſemi-tone has been taken from it. See TONE and SEMI-TONE.

The proportion in numbers of the *Apotome* is 2048 : 2187.

The *Greeks* thought that the greater tone could not be divided into two equal parts, for which reaſon they called the firſt part *Apoton*, and the other *Limma* or *Lemma*, in this imitating *Pythagoras* and *Plato*.

The word is derived from the *Greek* ἀποτέμνω — *abſcindo*— *I cut off*.

APOGIATURA, is when in any part of a ſong there are two notes that are ſome diſtance from one another, as a third or fifth; and in playing ſuch paſſage the Muſician puts in ſmall intermediate notes aſcending or deſcending, as thus



APYCNOS, is ſaid of the diatonic genus, from it's being plain and eaſy, that is, not crouded with minute diviſions, but having great or ſpacious intervals in compariſon with the chromatic and enharmonic. See each under it's proper article, ſee alſo SUONI.

APICNI *Suoni*, are ſounds diſtant one or more octaves, and yet concord, the *Suoni Apycnoi* of the *Grecian* ſcale were *Proſlambanomenos*, *Nete Synemmenon* and *Nete Hyperboleon*.

ARCHI *Leuto*, an arch or very large and long *Lute*, and but little different from the *Theorba Lute*; uſed by the *Italains*

lians for playing thorough baſs. See LUTE and THEORBO.

ARCO, a Bow or Fiddle Stick. *Stromenti d' Arco* — inſtruments played with a Bow.

ARE or *Alamire*. See ALAMIRE.

ARIA, a ſong, air or tune. See SONG and TUNE.

ARIETTA, a little ſhort ſong, a ſonnet or catch. See SONNET.

ARIOSA or *Arioſe*, in the movement of a common ſong or tune.

ARITHMETICA *Diviſione*. See HARMONICAL.

ARSIS and *Theſis*, are *Greek* terms uſed in compoſition; as when a point is inverted or turned, 'tis ſaid to move *per Arſin* and *Theſin*, *i. e.* when a point riſes in one part and falls in another, or falls in one part and riſes in another, whence is produced an agreeable variety, though properly ſpeaking, 'tis alſo the riſe and fall of the hand in beating the time. See PER ARSIS.

ASSAI, is an *Italian* adverb of quantity, which is often joined to the words Allegro, Adagio, Preſto, *&c.* and ſignifies as ſome pretend, much, and according to others that the meaſure and motions of the piece be kept in a middle degree of quickneſs or flowneſs; quick or ſlow enough, but not too much of either. See ALLEGRO.

ASSAYING, is a flouriſhing before one begins to play, to try if the inſtrument be in tune; or to run diviſions to lead one into the piece before us.

ATEMPO *giuſto*, ſignifies to ſing or play in an equal, true and juſt time. See TIME.

ATTO, an act, as of a play, opera, *&c.* *Atto di Cadenza*, is a certain diſpoſition of the ſounds or notes, which not only makes a cadence in one part, but directs and points out in others. As when the baſs riſes a fourth or falls a fifth, this motion is really a cadence, and at the ſame time is a ſign that the other parts thereupon perform their proper cadences. See CADENCE.

AUTHENTICO, *Authentic*, choſen or approved: This term is applied by the *Italians* to four of the church modes or tones in muſic, which riſe a fourth above their dominants, which are always fifths above their finals, *i. e.* riſe to compleat their octaves, in this diſtinguiſhed from the plagal modes, which fall a fourth below their finals. See TONE and MODE. See alſo HARMONICA DIVISIONE. But if we reckon the muſical modes, which *Glarean*, *Zarlin*, and other eminent modern writers make twelve, there will be ſix authentic, and ſix plagal. See TUONO.

B.

B.

B, Signifies Baſs or Baſſo. BASS and BASSO.
B C, denote Baſſo continuo, which ſee.

BAG-PIPE, a muſical inſtrument of the wind kind, chiefly uſed in country places. It conſiſts of two parts: The firſt is a leather bag which is blown like a foot-ball by means of a porvent, or little tube fixed to it, and ſtopped by a valve. The other part conſiſts of three pipes or flutes, the firſt is called the great pipe or drone, the ſecond the little one, which paſſes the wind out only at bottom, and the third has a tongue and played by compreſſing the bag under the arm when full, and opening and ſtopping the holes, which are eight, with the fingers. The little pipe is ordinarily a foot long; that played on, thirteen inches; and the porvent, ſix. — This inſtrument takes in the compaſs of three octaves.

BALETTO, is what we call a Balet, a ſort of dance, the air whereof begins with a quaver, the hand riſing; it has two ſtrains of four or eight bars each, and is beat in two or four times quick.

Among the *French* the word *Balet* has another ſignification, for 'tis by them uſed for a ſucceſſion of airs, in all ſorts of movements whether brisk or ſlow, with which the dances agree, and are carried on as the ſtrains or motions differ.

BANDORA, a kind of ancient muſical inſtrument with ſtrings reſembling a Lute.

BAR, a ſtroke drawn perpendicularly a-croſs the lines of a piece of muſic, including between each two, a certain quantity or meaſure of time, which is various as the time of the muſic is either triple or common.

In common time, between each two bars is included the meaſure of four crotchets; in triple, three. The principal uſe of theſe bars is to regulate the beating or meaſuring of time in a concert. See TIME and MEASURE.

BARDONE, as *Violadi Bardoni*. See VIOLA.

BARIPICNI, or *Suoni Baripicni*, ſignify in general any low, grave or deep ſound. See SOUND and SUONO.

But in particular the loweſt of any three notes that are to one another A to B flat, and B natural is thus called, the next *Meſopicni*, and the higheſt *Oxipicni*, which ſee.

BARITONO, called by the *French*, *Baſſe Taille*, or *Concordant*, *i. e.* that goes high and low; thoſe that can ſing thus may ſerve either as tenor or baſs upon occaſion. See TENOR and BASS.

BASS,

BASS, that part of a concert which is moſt heard, which conſiſts of the graveſt and deepeſt ſounds, and which is played on the largeſt pipes or ſtrings of a common inſtrument, as of an Organ, Lute, or on inſtruments larger than ordinary for that purpoſe, as Baſs Viols, Baſſoons, Baſs-hautboys, *&c.* See each under it's proper Article.

Muſicians hold the *Baſs* to be the principal part of the concert, and the foundation of compoſition; though ſome will have the *Treble* the chief part, which others only make an ornament.

Counter BASS, is a ſecond or double *Baſs*, where there are ſeveral in the ſame concert.

Thorough BASS, is the harmony made by the Baſs Viols or *Theorbos* continuing to play both while the voices ſing, and the other inſtruments perform their parts, and alſo filling up the intervals when any of the other parts ſtop.

M. *Broſſard* obſerves the *Thorough Baſs* to be part of the modern muſic, firſt invented in the year 1600, by an *Italian* named *Ludovicus Viadana*. 'Tis played by cyphers marked over the notes on the Organ, Spinet, Harpſichord, Theorbo, Harp, *&c.* and frequently ſimply, and without cyphers on the Baſs Viol, Baſſoon, *&c.*

BASSETTO, a *Baſs Viol* or *Violin* of the ſmalleſt ſize, ſo called in diſtinction of Baſs Viols or Violins of a larger ſize. See BASS and VIOL.

BASIS. See TRIAS HARMONICA.

BASISTA, the perſon who plays or ſings that part of a piece of muſic called the Baſs or Counter Baſs. See BASSO.

BASSO, for the moſt part ſignifies the *Baſs*, but ſometimes in pieces of muſic for ſeveral voices, the ſinging *Baſs* is more particularly ſo called.

BASSO *Concertante*, the *Baſs* of the little chorus, or that which ſings and plays throughout the piece.

BASSO *Continuo*, the *thorough* or *continual Baſs*, which is commonly diſtinguiſhed from the others by figures over the notes in muſic books, which figures are only proper for the Organ, Harpſichord, Spinet, Theorbo, Lute, Harp, *&c.* this is often ſignified by the letters, B C.

BASSO *Recitante*. See CONCERTANTE.

BASSO *Ripiéno*, the *Baſs* of the grand chorus that ſings or plays now and then in ſome particular places, generally only during the chorus.

BASSO *Viola*, a *Baſs Viol*. See BASS VIOLIN.

BASSO *Violino*, a ſmall *Baſs Viol* or *Violin*.

BASSOON, a muſical inſtrument of the wind kind, ſerving as a baſs in concerts of wind muſic, as of *Flutes*, *Haut boys*,

Hautboys, &c. To make it portable it is divided into two parts. Its diameter at bottom was formerly nine inches, at preſent 'tis but four at moſt, and it's holes are ſtopped with keys, &c. like large *Flutes*. It ſerves as *Baſs* to the *Hautboy*.

BASS *Violin*, a muſical inſtrument of the ſame form with the *Violin*, except that 'tis much larger. 'Tis ſtruck like that with a Bow, has four ſtrings and eight ſtops, divided into half notes, or ſemitones. The ſound it yields is much more grave, ſweet and ageeable than that of the *Violin*, and of much better effect in a concert. See VIOLIN.

BATTUTA, the motion of beating with the hand or foot, in directing the time. See TIME.

The *Italians* uſe the phraſe *A Tempo Giuſto*, after a recitative, to ſhow that the meaſure is to be beat true and juſt, which during that recitative was conducted irregularly to favour ſome action, or to expreſs ſome paſſion, &c.

BELL, a machine ranked by Muſicians in the number of inſtruments of percuſſion.

The Bell hath three parts, the body or barrel, the clapper within ſide, and the ear or canon, whereby 'tis hung to a large beam of wood. It is made of a compound metal of twenty pounds of pewter to an hundred of copper, called Bell-metal. The thickneſs of it's edges is uſually $\frac{1}{15}$ of the diameter, and it's height twelve times it's thickneſs. The Bell-founders have a Diapaſon or Bell-ſcale, wherewith they meaſure the ſize, thickneſs, weight and tone of their Bells. The uſe of Bells is ſummed up in theſe two lines,

Laudo Deum vorum, plebem voco, congrego clerum
Defunctos ploro, peſtem fugo, feſta decoro.

The firſt Bells are ſaid to have been made at *Nola* in *Campania*, whereof St *Paulinus* was Biſhop; it is aſſured at leaſt that they were firſt brought into the church by him; and hence 'tis added they had their *Latin* names *Nolæ* and *Campanæ*; but others ſay they take theſe names, not becauſe invented in *Campania*, but becauſe the manner of hanging and balancing them as uſed at preſent, was firſt practiced there; or at leaſt they were hung on the model of a ſort of balance invented in *Campania*. For in the *Latin* writers we find *Campana ſtatera* for a ſteelyard, and the *Greek* χαμπανίζειν. for *ponderare* — *to weigh*.

The invention of church Bells is by *Polydore Virgil* aſcribed to Pope *Sabinian*, St *Gregory*'s ſucceſſor, but by miſtake, for there is mention made of Bells by St *Jerome* cotemporary with *Paulinus*. In effect Pope *Sabinian* did not invent Bells, but was the firſt who appointed the connonical hours ſhould be diſtinguiſhed by them.

We find Bells mentioned by *Ovid*, *Tibullus*, *Martial*, *Statius*, *Manlius*, and the *Greek* authors, under the names of *Tintinnabula*, and ſounding braſs. *Suetonius*, *Dion*, *Strabo*, *Polybius*, *Joſephus*, and others, mention them under the appellation of *Petaſus*, *tintinnabulum*, *æramentum*, *crotalum*, *ſignum*, &c. but theſe appear to have been no more than baubles, and little like thoſe huge Bells among us.

Hieronymus Magius, who has wrote a treatiſe expreſs upon Bells, (wrote when in chains in *Turkey*, and which is very remarkable purely from his memory, without the aſſiſtance of any books) makes large Bells a modern invention. Indeed we don't hear of any before the ſixth century. In 610 we are told that *Lupus* Biſhop of *Orleans* being at *Sens*, then beſieged by the army of *Clotharius*, frighted away the beſiegers by ringing the Bells of St *Stephen*'s.

The firſt large Bells in *England* were mentioned by *Bede* towards the latter end of that century. They ſeem to have been pretty common in the year 816. The *Greeks* are uſually thought to have been unacquainted with them 'till the ninth century, when their conſtruction was taught them by a *Venetian*.

Indeed it is not true that the uſe of Bells was intirely unknown in the ancient eaſtern churches, and that they called the people together as at preſent with wooden mallets. *Leo Alatius* in his diſſertations on the *Greek* temples, proves the contrary from ſeveral ancient writers. It is his opinion that Bells firſt began to be diſuſed among them after the taking of *Conſtantinople* by the *Turks*, who it ſeems prohibited them, leaſt their ſound ſhould diſturb the repoſe of ſouls, which, according to them, wander in the air. He adds, that they ſtill retain'd the uſe of Bells in places remote from any intercourſe with the *Turks*, particularly very ancient ones in mount *Athos*.

F. Simon thinks the *Turks* rather prohibited the *Chriſtians* the uſe of Bells out of political than religious reaſons, inaſmuch as the ringing of Bells might ſerve as a ſignal for the execution of revolts, *&c.*

The City of *Bourdeaux* was deprived of all it's Bells for rebellion; and when it was offered to have them reſtored, the people refuſed it, after having taſted the eaſe and convenience of being freed from the conſtant din and jangling of Bells.

Matthew Paris obſerves, that anciently the uſe of Bells was forbid in time of mourning, though at preſent they make one of it's principle ceremonies. *Mabillon* adds that it was an ancient cuſtom to ring Bells for perſons about to

expire,

expire, to advertiſe the people to pray for them; whence are derived our Paſſing Bells.

Lobineau obſerves, that the cuſtom of ringing Bells at the approach of thunder is of ſome antiquity; but that the deſign was not ſo much to ſhake the air and ſo diſſipate the thunder, as to call the people to church to pray that the pariſh might be preſerved from that terrible meteor.

The cuſtom of chriſtening and bleſſing of Bells is very ancient; ſome ſay 'twas introduced by Pope *John* XIII. in 972, but it is evidently of an older ſtanding, there being an expreſs prohibition of the practice in a Capitular of *Charlemain* in 789. *Alcuin* ſays it was eſtabliſhed before the eighth century; ſo that what has been ſaid of Pope *John* XIII. is only to be underſtood of an order of that Pope for reſtoring the practice which had been diſuſed.

Nankin, a city of *China*, was anciently famous for the largeneſs of it's Bells; but their enormous weight having brought down the tower, the whole building fell to ruin, and the Bells have ever ſince lain on the Ground. One of thoſe Bells is near 12 *Engliſh* feet high, the diameter $7\frac{1}{2}$, and it's circumference 23; it's figure is almoſt cylindric, and the thickneſs of the metal about it's edges 7 inches; from the demenſions of this Bell it's weight is computed 50,000 pounds, which is more than double the weight of that at *Erfort*, ſaid by *F. Kercher* to be the largeſt Bell in the world. Theſe Bells were caſt by the firſt Emperor of the preceeding Dynaſty, about 300 years ago. They have each their name, the *Hanger Tchoui*, the *Eater Che*, the *Sleeper Choui*.

Father *Le Comte* adds, that there are ſeven other Bells in *Pekin*, caſt in the reign of *Youlo*; each of which weighs 12,000 pounds, but the ſound even of their biggeſt Bells is very poor, being ſtruck with a wooden inſtead of an iron clapper.

The *Egyptians* had none but wooden Bells, except one brought by the *Franks* into the monaſtery of St *Anthony*.

The ſound of the Bell ariſes from the vibratory motion of it's parts, much like that of a muſical chord. The ſtroke of the clapper it is evident muſt change the figure of the Bell, and of round make it oval; but the metal having a great degree of elaſticity, that part which the ſtroke drove fartheſt from the centre will fly back again, and this even ſomewhat nearer the centre than before; ſo that the two points which were before the extreams of the longer diameter now become thoſe of the ſhorter. Thus the circumference of the Bell undergoes alternate changes

of figure, and by means thereof gives that tremulous motion to the air wherein ſounds conſiſt. See SOUND.

The ſound of the ſame Bell or Chord is a compound of the ſounds of the ſeveral parts thereof; ſo that where the parts are homogeneous, and the dimenſions of the figure uniform, there is ſuch a perfect mixture of all thoſe ſounds, as conſtitute one uniform, ſmooth and even ſound. See TUNE and VIBRATION.

Mr *Haukesbee*, and others, have found by experiment, that the ſound of a Bell ſtruck under water, is a fourth deeper than in the air; though *Merſenne* ſays it is of the ſame pitch in both elements.

Bells are heard further on plains than on hills, and ſtill further in valleys than on plains, the reaſon of which will not be difficult to aſſign, if it be conſidered that the higher the ſonorous body is, the rarer is it's medium, conſquently the leſs impulſe it receives, and the leſs proper vehicle it is to convey it to a diſtance.

BELL HARP, a muſical inſtrument of the ſtring kind, thus called either becauſe ſhaped like a Bell, or by reaſon the common players thereon ſwing it about as a Bell on it's biaſs, it being hung on a ſtring, and reſted againſt them for that purpoſe

There is a notable difference between the ſhape of this inſtrument and that of the *Iriſh* or *Welch* Harp. See HARP.

It's length is about three feet, it's ſoundboard is uſually of the ſame wood as that of a Spinet or Harpſichord, having a roſe carved in the middle; it's ſtrings are of braſs or ſteel wire, fixed at one end, and ſtretched acroſs the ſoundboard by ſcrews fixed at the other end next the player. The number of ſtrings is not fixed; ſometimes more, ſometimes leſs. They are ſtruck with the thumb only of each hand, the right hand plays the treble, the left the baſs, but the thumbs are armed with a little wire pin or needle in order to draw the ſound the clearer. It takes in the compaſs of three or four octaves, according to the number of ſtrings.

It may perhaps be the *Lyra* or *Cythara* of the ancients; but we find no mention of it under the name it now bears, which muſt be allowed to be modern, however ancient the inſtrument may be. See LYRA, MUSIC, *&c.*

BELLOWS of an Organ, are machines contrived to give wind to the pipes, which by that means produce a ſound. See ORGAN.

The bellows of an Organ are in proportion to the inſtrument, each having an aperture of four inches, that the valve may play eaſily. There ſhould alſo be a valve at the noſe of the

the bellows, that one may not take the air from the other. To blow an Organ of 16 feet, there are required 4 pair of bellows.

BIANCHA. See NOTE and MINIM.

BINARY *meaſure* is a meaſure wherein you beat equally; or the time of riſing is equal to that of falling. This is uſually called common time, beſide which there is *Binary* triple. See MEASURE, TIME, and TRIPLE.

BENE PLACITO. See ABENE PLACITO.

BISCHROMA is the ſame as our triple quaver. See CHROMA.

BIZARRO, or *con Bizarria*, ſignifies with changes capriciouſly, ſometimes faſt, at others ſlow, ſtrong, ſoft, &c. at the fancy of the compoſer, or player.

BMI is the third note in the modern ſcale of Muſic. See SCALE and MUSIC.

BMOLLARE or *Molle*, is one of the notes of the ſcale of Muſick, uſually called ſoft or flat in oppoſition to *Bquadro*. See BQUADRO.

BOMBARDO, a muſical inſtrument of the wind kind, much the ſame as the Baſſoon, and is uſed as a Baſs to the Hautboy. See HAUTBOY and BASSOON.

BQUADRO or *Quadrato*, or *Durale* called by the *French Bquarre* from its figure ♮.

This is what we call B natural or ſharp, in diſtinction to B mol, or flat ♭. See FLAT and SHARP.

As the ♭ flat when placed before any note, denotes that note to be lowered a ſemitone *minor*, ſo does the *Quarré* or ♮ raiſe it to its natural or diatonic ſituation.

Again if the flat ♭ be placed before a note in the thorough Baſs it intimates that it's third is to be *minor*, and if placed with any cypher over a note in the Baſs as ♭ 6, or ♭ 5, &c. it denotes that the ſixth or fifth thereto are to be flat. See FIFTH, SIXTH, &c.

But if the *Quadro* ♮ be placed over any note or with any cypher in the thorough Baſs, it has the contrary effect; for thereby the note or interval thereto is raiſed to it's natural order. Both theſe characters are uſed in other parts beſide the thorough Baſs, wherein they affect only the note to which they are prefixed, *i. e.* they either raiſe or lower that note alone. See CHARACTER.

BRACIO or BRAZZO is applied to certain Inſtruments that are played with a bow, and held up to the neck by the left arm, ſuch as the Violin, whether firſt, ſecond, third, &c. See VIOLIN.

BREVE is a note, formed like a ſquare, without a tail, and equivalent to two Semibreves or four Minims. See CHARACTER and MUSIC.

Alſo a meaſure of quantity which contains two ſtrokes down with the hand and as many up. But this muſt be underſtood with regard to Common Time under this ſign C.

But when this character is under the directions of the triple major, or perfect time, if followed by one or more of the ſame value, or by a point, it is equal to three times, or a whole Bar; and if notes of leſs value follow it, as Semibreves or Minims, its value is then reduced to two Times, or two thirds of the Meaſure. See MODO, TIME, PROLATION, NOTE, FIGURA, LEGATURA and TRIPLE.

This is often tied with other notes, for which ſee LEGATURA.

The Breve in the Time marked ¢ now contains but two times, from whence the *Italians* call Common Time played very quick *Alla Breve*; and this movement they often uſe in their church muſick. See CAPELLA.

BRIDGE, that part of a ſtringed inſtrument over which the ſtrings are ſtretched.

Bridges are of divers kinds, as the Bridge of a Violin or Baſs-Viol, the Bridge of a Lute, Harpſichord, *&c.*

The *Bridge* of a Violin or Fiddle is about one inch and a quarter high, and near an inch and a half long, ſometimes entirely plain, and ſometimes with holes carved in it by way of ornament; it is rounded a little on the upper part, where the ſtrings are laid in little notches for their reception; the reaſon whereof is, that the bow may ſtrike either of them at pleaſure, without touching any other; the under part of it is hallowed in the middle, ſo that it bears on the body of the inſtrument only at each end; it is placed about five inches from the bottom of the body.

Under the *Bridge* within ſide is placed a little ſlip of wood, called the ſound poſt, it's uſe is to bear againſt the Bridge and aſſiſt the belly of the inſtrument in ſuſtaining the preſſure of the ſtrings on the Bridge. The ſtrings without the Bridge would give little or no ſound, but it is the body of the inſtrument and it's uniform conſtruction together with the eveneſs of the ſtrings that produces what is commonly called a good tone. See VIOLIN.

The *Bridge* of a Baſs-Viol is the ſame in proportion to the inſtrument, theſe Bridges are uſually made of ſome porous wood.

The

The *Bridge* of a Lute is very different from that above deſcribed, in that it is but half an inch deep, though four, five or ſix inches long, entirely ſtrait; it is placed about four inches from the bottom of the inſtrument, and the ſtrings are ſtretched over it, as thoſe of the Violin are. See LUTE.

Harpſichords have ſeveral Bridges, but there are two principle ones, one of which is placed at the upper end between the jacks and the ſcrews, about half an inch high, and to what length required, uſually about three feet, quite ſtrait; the other is put along the ſide of the inſtrument ſhaped almoſt like the letter S, between the ends of the ſtrings and the jacks, in a certain proportion. Inſtead of notches theſe Bridges have little wire pins to keep the ſtrings in their places, theſe two are required when there is but one row of keys and two ſtops, if there are more, other Bridges are required. See HARPSICORD.

Theſe are uſually made of Fir or the ſame wood with the Sound Board.

BRILLANTE, brisk, airy, gay and lively.

BUCCINA, an ancient military, or muſical inſtrument uſed in war; it is uſually taken for a kind of trumpet, which opinion is confirmed by *Feſtus*, by his defining it a crooked horn, played on like a Trumpet. *Vigetius* alſo obſerves, that the *Buccina* was bent into a ſemicircle, in which it differed from a Trumpet, *Tuba*.

Varro adds, they were called *Cornua*, becauſe originally made of the horns of cattle, as is ſtill done among ſome people. *Servius* ſeems to ſay that they were firſt made of goats horns; and the ſcripture called the inſtruments uſed both in war and in the temples *Keren Jobel*, *i. e.* ram's horns, and *Sapharoth Haijobelim*, *Buccinæ* of Rams. The muſical inſtruments uſed in the military march are *Buccina*, Trumpets, Littuus, Clarion, Cornet, Fife, Drum, Tymbal, *&c.* which ſee.———The *Marino Buccinæ* given by Poets and Painters to the Tritons and Sea Gods, are ſhells twiſted in the form of a Snail's. The word comes from *Bucca*, the mouth, becauſe played on by the mouth.

BUONO, as *Tempo Buono*, ſignifies a certain time or part of the meaſure that is good, *i. e.* more proper for certain things than any other, as to end a cadence, or paſe, to place a long ſyllable or a ſyncoped Diſſonance, Concord, *&c.* The *Tempo Buono* of any meaſure whatever, ſhould be on the firſt part thereof when the hand is down, and in common time of four Times to the Bar, the third is alſo a *Tempo Buono*, the others, as the ſecond and laſt

times

times of the measure, are called *Tempi di Cattiva*. See CATTIVA and ACCENT.

BURDEN in some musical instruments, the Drone or Bass, and the pipe or string that plays it; the Bagpipe principally hath a part thus called. Hence that part of a song that is repeated at the end of every stanza, is called the Burden of it.

The word comes from the *French Bourdon*, a *staff*, or pipe made in form of a staff, imitating the gross murmurs of Bees or Drones. Some call the *Proslambanomenos*, or the note added to the ancient system, by this name. A chord which is to be divided to perform the intervals of music when open and undivided, is also called the Burden.

BURRE, BOUREE, or BOREE, a kind of dance, composed of three steps joined together in two motions, begun with a crotchet rising. The first copulet contains twice four measures, the second twice eight, it consists of a balance and *coupee*. It is supposed to come from *Auvergne* in *France*.

C.

C Denotes the higheſt part in thorough baſs. See BASS.

Again a ſimple C, or rather a ſemicircle, placed after the Cliff, intimates that the muſic is in common Time, which is either quick or ſlow, as it is joined with *Allegro* or *Adagio*; if alone it is uſually *Adagio*.

If the C or ſemicircle be croſſed thus , or turned thus , the firſt requires that the Air be played quick, and the laſt very quick. See CHARACTER.

In pieces of old muſic, we find a character thus . and very often it's reverſe thus both which are at preſent almoſt out of uſe, but ſee PROLATION.

CADENCE, according to ancient muſicians is a ſeries of a certain number of notes, in a certain interval, which ſtrike the ear agreeably, and eſpecially at the end or cloſe of the ſong, ſtanza, *&c.* A Cadence ordinarily conſiſts of three notes.

CADENCE, in the modern muſic may be defined a certain concluſion of a ſong, or of the parts thereof in many places of the piece, which divide it, as it were, into ſo many numbers or periods. The *Cadence* is when the parts fall or terminate on a chord or note, the ear ſeeming naturally to expect it; and is much the ſame in a ſong as a period that cloſes the ſenſe in a paragraph of a diſcourſe.

A *Cadence* is either perfect or imperfect; a perfect *Cadence* is that which conſiſts of two notes ſung after each other, or by degrees conjoined in each of the two parts, it is called perfect becauſe it ſatisfies the ear better than the other.

The *Cadence* is ſaid to be imperfect when it's laſt meaſure is not in octave or uniſon, but a ſixth or a third; as when the baſs inſtead of deſcending a fifth, deſcends only a third, or when deſcending, or, which is the ſame thing, riſing a fourth, it makes an octave with the treble in the firſt meaſure, and a third major with the ſecond. It is called imperfect becauſe the ear does not acquieſce in the concluſion, but expects a continuation of the ſong.

The Cadence is ſaid to be broken when the baſs inſtead of falling a fifth which the ear expects, riſes a ſecond either major or minor.

Every Cadence is in two meaſures; ſometimes it is ſuſpended, in which caſe it is called a repoſe, and only conſiſts of one meaſure, as when the two parts ſtop at the fifth without finiſhing the Cadence.

Mr *Rouſſeau* diſtinguiſhes two kinds of Cadences with regard to the Baſs-viol, *i. e.* a Cadence with and without a reſt.

The Cadence with a reſt, is when the finger that ſhould ſhake the Cadence, ſtops a little before it ſhakes, on the note immediately above that which requires the Cadence. The Cadence without a reſt is when that ſtop is omitted. *Traite de la Viol*, p. 76.

There are alſo ſimple and double Cadences; the double ones again are various, the more double are thoſe made after a long ſtop, the leſs double thoſe after a ſhort one. The Cadences are all to be accommodated to the character of the air.

The word comes from the *Latin Cadencia* a *fall*, the Cadence being the fall or concluſion of a ſeries of harmony, proper to terminate the whole, or part. The *French* muſicians call a ſhake a Cadence, but this is to confound terms.

CADENZA *Fiorita*, *Sfuggita*, *d' Inganno*, *&c.* See FIORITA, SFUGGITO, INGANNO, *&c.*

CAMERA, ſignifies chamber muſic, as *Sonata Concerto di Camera*, are Sonatas, Concertos, *&c.* compoſed for a chamber, in diſtinction to thoſe played in churches, chapels, or great concerts. See SONATA, *&c.*

CANCHERIZANTE, or *Chancherizato*, is an *Italian* word ſignifying a piece of muſic that begins at the end, being a retrograde motion from the end of a ſong, air, or tune to the beginning. See IMITATION, CANON, FUGHA, *&c.*

CANON, a *Greek* term. See REGOLA and MONOCHORD.

CANON, is a rule or method of determining the intervals of notes. See INTERVAL.

Ptolemy rejecting the *Ariſtoxenian* way of meaſuring the intervals of muſic by the magnitude of a tone, (which was ſuppoſed to be formed by the difference between a Diapente and a Diateſſeron;) thought that the muſical intervals ſhould be diſtinguiſhed according to the ratios or proportions, which the ſounds terminating thoſe intervals bear to one another, when conſidered according to their degree of gravity and acuteneſs

cuteneſs; which before *Ariſtoxenus* was the old *Pythagorian* way. He therefore made the Diapaſon conſiſt in a double ratio of 2 : 1; the Diapente in a ſeſqui-alteral 3 : 2; the Diateſſaron in a ſeſqui-tertian 4 : 3; and the tone itſelf in a ſeſqui-octave of 9 : 8, and all the other intervals according to the proportions of the ſounds that terminate them.

Wherefore taking the *Canon* (as it is called) for a determinate line of length, he ſhews how this line is to be cut accordingly, ſo as it may repreſent the reſpective intervals, and this method anſwers to experiment in the different lengths of muſical chords. See CHORD, MONOCHORD and MUSIC.

CANON, ſays *Zarlin*, was anciently certain marks or characters, placed at the head of perpetual figures, or pieces in *Conſequenza*, to advertiſe in what manner ſuch pieces were to be ſung, called *Canon*, as being rules and directions for performing the parts.

CANON is alſo a ſhort compoſition of two or more parts, in which one leads, and the other follows.

CANONE *Chiuſo*, or *Canone in Corpo*, is a perpetual fugue writ upon one line, with ſome marks to ſhew when the parts that imitate are to begin and end.

CANONE *partito*, or *riſoluto*, called by the *Latins reſolutio*, is when all the parts of a perpetual fugue are writ either in partitions, or different lines, or in ſeparate parts, with the proper pauſes that each is to obſerve, and therein differs from *Canone Chiuſo*.

CANTATA, a ſong or compoſition, intermixed with recitatives, little airs and different motions, and merely intended for a ſingle voice with a thorough baſs, though ſometimes for two violins and other inſtruments. When the words or ſubjects are intended for the church it is called *Cantata morali & ſpirituali*: but when on love, *Cantata amoroſe*, *&c.*

If the words are well adapted to the muſic, it has ſomething in it very agreeable, and generally ſeems to pleaſe by its varieties, conſiſting of grave parts and airs intermixed; firſt uſed in *Italy*, then in *France*, whence it paſſed to us.

CANTICUM. See MOTETTO.

CANTILENÆ are no more than ſongs, and ſignifies in general pieces of melody well compoſed.

CANTO is the treble, or at leaſt the higheſt part of a piece. When it is marked with a C it is the upper baſs: but the word *Canto* more properly ſignifies the firſt treble, unleſs the word *ſecondo* for the ſecond, or *ripiéno*, for the

treble of the grand chorus, be added. See SECONDO and RIPIENO.

CANTO *concertante* is the treble of the principal concerting parts; this part generally plays and ſings throughout. But being the choſen voices or inſtruments they ſometimes reſt during the chorus.

CANTO *fermo*, is what we call the plain ſong, ſuch was Pope *Gregory*'s church muſic. The *Italians* call every part, whether plain or figured, that is the ſubject of any counterpoint, a *Canto fermo*.

CANTO *figurato*, ſignifies a compoſition wherein the parts differ from one another in their figures and motions, and is the contrary of *Canto fermo*.

CANTO *ripiéno*, is the treble of the grand chorus, or that part that plays or ſings in the grand chorus only.

CANTO *ſimplice*, is the ſame as *Canto fermo*. See CANTO FERMO, and CHANT.

CANTORE. See CHANTOR.

CANTUS, the treble or higheſt part in a concert. See TREBLE.

CANZONE, in general ſignifies a ſong, wherein ſome little fugues are introduced, but it is ſometimes uſed for a ſort of *Italian* poem uſually pretty long, to which muſic may be compoſed in the ſtile of a Cantata. See CANTATA. If the word *Canzone* be added to a piece of inſtrumental muſic, it ſignifies much the ſame as Sonata; to a piece of vocal much the ſame as Cantata. If placed in any part of a Sonata, it ſignifies much the ſame as Allegro, and only denotes that the part to which it is prefixed is to play or ſing in a brisk and lively manner.

CANZONETTA, a little ſhort ſong. The *Canzonette Neapolitane* have two ſtrains, each whereof is ſung twice over, as the *Vaudevilles* of the *French*. The *Canzonette Siciliane* are a ſpecies of jigg, the meaſure whereof is uſually $\frac{12}{8}$ or $\frac{6}{8}$, ſometimes both are rondeaus, and begin with the firſt ſtrain to end.

CAPELLA is properly indeed a chapel. But the *Italians* uſe the word for a company of muſicians aſſembled together to ſing, or play a concert, or piece of muſic of many parts. From this when we meet with *da Capella*, we muſt underſtand that all the parts are to play together, which makes what we call the grand chorus, or *tutti uniſoni*; and from this they ſay *Maeſtro di Capella*, for a maſter of muſic.

The ſong to be ſung thus, has commonly this ſign ¢, and marked *alla breve*, the time is generally beaten by the breve and quick, unleſs contradicted by ſome other term, as *Lente*, *Adagio*, *&c.*

CAPO, is to ſay head or chief, as *Capo di inſtrumenti*, the maſter or head of the inſtruments, being the perſons whoſe care is to inſtruct and direct thoſe that perform the inſtrumental part of a concert.

CAPRICETTO is a diminutive of *Capricio*, which ſee.

CAPRICIO means *Caprice*, the term is applied to certain pieces, wherein the compoſer gives a looſe to his fancy, and not being confined either to particular meaſures or keys, runs diviſions according to his mind, without any premiditation; this is alſo called *Phantaſia*. See PHANTASIA and PRELUDE.

CAPRICIOSO, intimates the muſic to be in a capricious irregular manner, as if without any aim or deſign. See CAPRICIO.

CARTA, or *Car*, or *Cart*, are uſed by the *Italians* for page or folio, as *Car.* 6*a.* the ſixth page, *Cart.* 4*a*, *&c.*

CASTANETS, *Caſtagnettes*, or *Caſtanettas*, a kind of muſical inſtrument of the pulſatile kind, wherewith the *Moors*, *Spaniards* and *Bohemians* accompany their dances, Sarabands and Guittars, ſerving only to direct the time. It conſiſts of two little round pieces of wood dried and hollowed in the manner of a ſpoon, the concavities whereof are placed one on another faſtened to the thumb, and beat from time to time with the middle finger to direct their motions and cadences. They may be beat eight or nine times in the ſpace of a meaſure, or ſecond of a minute.

CATACOUSTICKS, called alſo *Cataphonics*, the ſcience of reflected ſounds, or that part of *Acouſtics* or *Phonics* which conſider the property of ſounds and ecchoes. See SOUND and PHONICS.

CATTIVO, bad, unfit, as *Cattivo tempo*, is a certain part or time of the meaſure, whereon it is not proper to perform certain things; as to end a cadence, or place a long ſyllable, *&c.*

The reaſon why this is called *Tempo di Cattiva*, or the bad part of the meaſure, is becauſe here you may let paſs a diſcord without any great offence; it properly ſignifies what we call the unaccented part of the bar, and is the ſecond and laſt note thereof in common time, and the middle one of every three in triple. See BUONO and ACCENT.

CAUDA

CAUDA. See CODA and VIRGULA.

CAUDATUS. See PUNCTUS CAUDATUS.

CELER *progreſſus*. See SUPPOSITION.

CHACONE, or *Chaconde*, a kind of dance in the air of a Saraband, derived from the *Moors*. The baſs always conſiſts of four notes, which proceed in conjoint degrees, whereon they make divers concords and copulets with the ſame burden. See BASS and BURDEN.

The word is formed of the *Italian ciacona* of *cecone* a *blind man*, this air being ſaid to have been invented by ſuch a one.

CHAMADE, a certain beat of Drum, or ſound of Trumpet, which is given to the enemy as a ſignal to inform them of ſome ſort of propoſition to be made to the commander, either to capitulate, or to have leave to bury their dead, make a truce, or the like.

The word is derived by *Menage* from the *chiamata* of *clamare*,—*to cry out*.

CHANT, is uſed for vocal muſic in churches. In eccleſiaſtical hiſtory we find mention made of many kinds of *Chant*, or ſong, the firſt is the *Ambroſian Chant*, which was eſtabliſhed by St *Ambroſe* Biſhop of *Milan*, and was diſtinguiſhed from the *Roman* in that it was ſtronger and higher.

The next is the *Gregorian Chant*, introduced by Pope *Gregory* the great, who eſtabliſhed ſchools of chantors, and corrected the church muſic or ſong. This is what above is called the *Roman Chant*, and is ſtill retained in churches under the name of plain ſong, for in this the choir and people ſing in uniſon, or altogether in the ſame manner. See CANTO FERMO.

CHANTOR, a perſon who ſings in the choir of a cathedral.

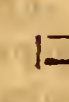
St *Gregory* firſt inſtituted the office of *Chantors*, and erected them into a body called *Schola Cantorum*; though *Anaſtaſius* ſeems to attribute their riſe to Pope *Hillary*, who lived an hundred years before *Gregory*.

This is grown an obſelete word, inſtead of which we now ſay choriſter, or ſinging man.

CHARACTERS, certain marks, ſigns or notes, whereby ſomething is conveyed to the mind.

CHARACTERS uſed in muſic, and of muſical notes, with their proportions, are as follows.

Character of a Large - 8

 A Long - - 4

A Breve - - 2

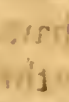
A Semibreve - - 1

A Minim - - $\frac{1}{2}$

A Crotchet - - $\frac{1}{4}$

A Quaver - - $\frac{1}{8}$

A Semiquaver, or $\frac{1}{16}$

A Demi-Semiquaver. or  $\frac{1}{32}$

Characters of the artificial Notes.

♯ Character of a ſharp note. This character at the beginning of a line or ſpace, denotes that all the notes in that line or ſpace, are to be taken a ſemi-tone higher than in the natural ſeries; and the ſame affects all the octaves above and below, though not marked.

When this mark is prefixed to any particular note, it ſhews that note alone, to be taken a ſemitone higher than it would be without ſuch character.

♭ Character of a flat note. This character is the contrary to the other above, that is, a ſemi-tone lower.

When prefixed to any particular note, it ſhews that note alone to be taken a ſemi-tone lower than it otherwiſe would be.

Character of a natural note, where in a line or ſeries of artificial notes, marked at the beginning either *b* or ♯, the

the natural note happens to be required, it is denoted by this character.

Characters of the ſigned Cliffs.

Character of the treble Cliff.

The mean Cliff.

The baſe Cliff.

2 or $\frac{2}{4}$ or $\frac{4}{8}$; Characters of common duple time; ſignifying the meaſure of two crotchets to be equal to two notes, whereof four make a ſemibreve.

C Characters that diſtinguiſh the movements of common time. The firſt implying ſlow, the ſecond quick, and the third very quick.

$\frac{1}{2}$ $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{16}$; Characters of ſimple triple time; whoſe meaſure is equal to three ſemibreves, or to three minims, *&c.*

$\frac{6}{4}$ or $\frac{6}{8}$ or $\frac{6}{16}$ Characters of mixed triple time, where the meaſure is equal to ſix crotchets, or ſix quavers.

$\frac{9}{4}$ or $\frac{9}{8}$ or $\frac{9}{16}$ or $\frac{9}{1}$ or $\frac{9}{2}$ Characters of compound triple time.

$\frac{12}{4}$ $\frac{12}{8}$ $\frac{12}{16}$; or, $\frac{12}{1}$ or $\frac{12}{2}$, Characters of a fourth ſpecies of triple time, called alſo the meaſure of twelve times. See TRIPLE.

Reſts or pauſes of Time.

A large Reſt.
Long Reſt.
Breve Reſt.
Semibreve Reſt.
Minim Reſt.
Crotchet Reſt.
Quaver Reſt.
Semiquaver Reſt.
Demiſemiquaver Reſt.
Single Bar.
Double Bar.
Repeat.
Repeat.
Cloſe.
Tye.
Tye.
Direct.

CHIAVE. or *Cleff*, a term or character uſed in muſic. See CLEFF and CHARACTER.

CHIAVE *Maeſtro*, ſignifies the fundamental key or note of a ſong. See KEY and CLEFF.

CHIESA, a mark ſet to muſic to diſtinguiſh that deſigned for churches, from that deſigned for chambers or private concerts; as *Sonata di Chieſa*, is a ſonata for the church.

CHITARIS. See CYTHARA and VIOL.

CHITTARRA is the *Italian* word for a *Guittarr*. See GUITTARR.

CHITTARRONE. See THEORBO.

CHIUDENDO, is the participle of the verb *Chiudere*, to end, finiſh, or conclude; as *Chiudendo col Ritornello, col' l'aria*, ſignify to end with a *Ritornello*, or ſome paſſage which has been before ſung in ſome part of the piece. See RITORNELLO.

CHIUSO. See CANON.

CHORDS, or CORDS, are ſtrings or lines, by whoſe vibrations the ſenſation of ſound is excited; and by whoſe diviſions, the ſeveral degrees of tune are determined. See TUNE and SOUND.

Some ſay they are called *Cords* or *Chords* from the *Greek* χορδαι, a name given by the Phyſicians to the inteſtines, in regard that the ſtrings of ſome muſical inſtruments are ordinarily made of guts.

Others are made of braſs or iron wire, as Harpſichords, Spinets, &c.

Chords of gold wire in Harpſichords, would yield a ſound almoſt twice as ſtrong as thoſe of braſs; and thoſe of ſteel, a feebler ſound than thoſe of braſs, as being both leſs heavy, and leſs ductile.

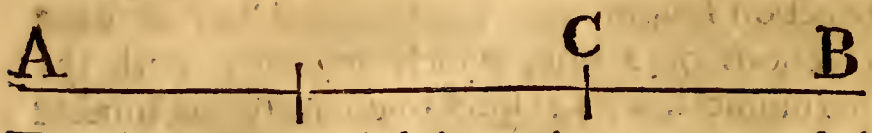
Mr *Perrault* obſerves, that of late they have invented a way of changing the *Chords*, to render their ſounds more ſtrong without altering the tone.

The ſixth *Chord* of Baſs-Viols, and the tenth of large Theorbo Lutes, conſiſt of fifty threads or guts; there are ſome of them an hundred feet long, twiſted and poliſhed with *Equiſetum* or horſe-tail.

For the diviſion of *Chords*, ſo as to conſtitute any given interval, the rules are as follows.

To aſſign ſuch a-part of a *Chord* A B, as ſhall conſtitute any concord for example a fifth (or any other interval) with the whole *Chord*.

Divide the line A B, into as many parts as the greateſt number of the interval has units; *e. g.* the fifth being 2 : 3.



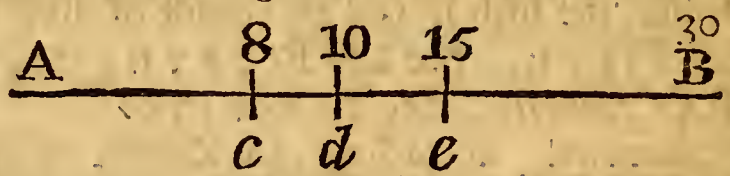
The Line is divided into three parts: of theſe I take as many as the leſſer number, *e. g.* 2 = A C; A C is the part ſought; that is two lines, whoſe lengths are to each other as A B to A C, make a fifth.

Hence if it be required to find ſeveral different ſections of the line A B, *e. g.* ſuch as ſhall be octave, fifth, or third greater. I reduce the given ratios 1 : 2, 2 : 3 and 4 : 5 to one fundamental; the ſeries becomes 30 : 24, 2 = 15, the fundamental is 30; and the ſections ſought are 24 the third greater; 20 the fifth; and 15 the octave.

To find ſeveral ſections of a line A B, that from the leaſt part, gradually to the whole, ſhall contain a given ſeries of intervals, in any given order, *viz.* ſo as the leaſt to the next greater contain a third greater; that to the next greater a fifth; and that to the whole an octave.

Reduce the three ratios 4 : 5, 2 : 3, and 1 : 2 to one ſeries: hence we have 8 : 10; 15 : 30.

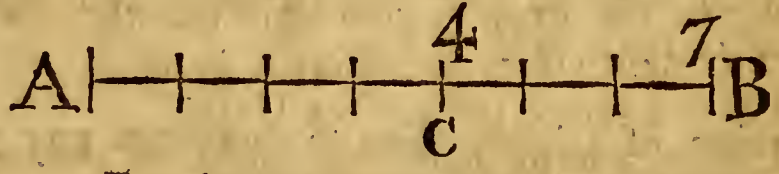
Divide the line into the number of parts of the greateſt extream of the ſeries, *viz.* 30; we have the ſections ſought at the points



of diviſion, anſwering the ſeveral numbers of the ſeries, *viz.* at the points C, D, and E; ſo as A C to A D, is a third; A D to A E, a fifth; to A B an octave.

To divide a line, A B, into two parts, to contain betwixt them any interval, *e. g.* a fourth.

Add together the numbers containing the ratio of the interval, *e. g.* 3 : 4, and divide the line into as many parts as the ſum, *e. g.* 7 : the point of diviſion anſwering to any of the given numbers, *v. g.* 4 or 7, gives the thing ſought.



For the harmonical diviſion of *Cords.*

To find two ſections of a line which, with the whole, ſhall be in harmonical proportion with regard to their quantity.

Take any three numbers in harmonical proportion, as 3—4—6 and divide the whole line into as many parts as the

the greateſt of theſe three numbers, *viz.* 6; and at the points of diviſion anſwering the two other numbers, *v. g.* 3 and 4 you have the ſection ſought.

To find two ſections of a line, which together with the whole, ſhall be harmonical, with reſpect to quantity, or tune.

Take any three numbers concord with each other, *v. g.* 2 : 3 and 8; and divide the line by the greateſt; the points of diviſion anſwering the other two give the ſection ſought.

To divide a *Chord*, A B, in the moſt ſimple manner, ſo as to exhibit all the original concords.

Divide the line into two equal parts C, and ſubdivide the parts C B into equal parts at D, and again the parts C D into equal

parts at E: Here A C to A B is an octave; A C to A D a fifth; A D to A B, a fourth; A C to A E, a third; A E to A D, a third; D C A E to E B, a ſixth. A E to A B a ſixth. See MONOCHORD: See alſo TUNE, CONCORD, HARMONY, *&c.*

Chord is alſo uſed in muſic for the note or tone to be touched, or ſounded; in which ſenſe it is applicable to all the intervals of muſic. See CONCORD.

In this ſenſe, the fifth is ſaid to conſiſt of five *Chords*, or Sounds. See FIFTH. See alſo FOURTH, *&c.*

CHORO *favorito.* See FAVORITO.

CHORO *ſpezzato*, according to *Zarlin*, a compoſition of 2, 3, or 4 *Choruſes*. See CHORUS.

CHORUS, is when at certain periods of a ſong, the whole company are to join the ſinger in repeating certain copulets or verſes.

The word *Choro*, or *Chorus*, is often met with inſtead of *Tutti* or *da Cappella*, which mean the grand Chorus. *A doi a tre a quartro chori* is for two three or four *Choruſes*. When after the word *Chorus* we find *primo* or 1° we muſt underſtand that it is to be played in the firſt *Chorus*, if 2d IId° or *ſecondo*, in the ſecond; and conſequently that the compoſition is for eight voices or different parts.

CHRESIS is a *Greek* term. See USUS.

CHROMA is a term ſignifying colour or ornament, which the *Italians* take from the *Greek* to name a note or character of time by us called a Quaver. See CHARACTER and QUAVER. And when the word Semi is added thereto, it means our Semiquaver thus . Eight of the

former are contained in a bar, and ſixteen of the latter in common time. See FUSA, alſo DOSDUPLA, NONUPLA and TRIPLE.

CHROMA, a graceful way of ſinging or playing with Quavers and Trilloes.

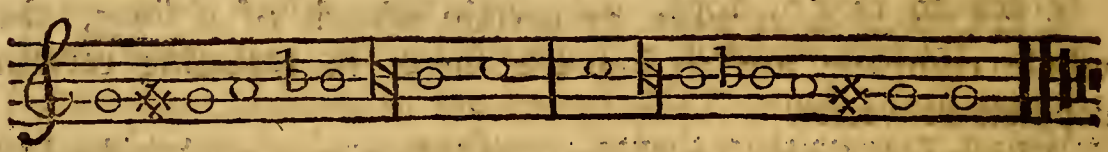
CROMATICI *ſuoni*. See SUONI.

CHROMATIC, in the ancient muſic, the ſecond of the *Genera* or Kinds, into which the conſonant intervals were ſubdivided into their concinnous parts. See GENUS. The other two kinds are the *Enharmonick* and the *Diatonick*; which ſee.

The *Chromatic* abounds in Semitones; it had it's name, by reaſon the *Greeks* mark'd it with the character of colour, which they call χρωμα, or, as *P. Parran* ſays, becauſe it is the medium between the other two, as colour is between black and white; or becauſe the *Chromatic* kind varies and embelliſhes the *Diatonic* by it's Semitones, which have the ſame effect in muſic, as the variety of colours have in painting.

The degrees, or as *Ariſtotle* calls 'em the elements, of the *Chromatic Genus*, are the two Semitones and *Triemitonium*. And its ſounds ſtand in the following order, *Proſlambanomenos*, *Hypate Hypaton*, *Parhypate Hypaton*, *Lychanos Hypaton Chromatice*, *Hypate Meſon*, *Parypate Meſon*, *Lychanos Meſon Chromatice*, *Meſon*, *trite Synemmenon*, *paranete Synemmenon Chromatice*, *nete Synemmenon*, *Parameſe*, *trite Diezeugmenon*, *paranete Diezeugmenon Chromatice*, *nete Diezeugmenon*, *trite Hyperbolæon*, *paranete Hyperbolæon Chromatice*, and *nete Hyperbolæon*.

A Chromatic fourth aſcending and deſcending.



Ariſtoxenus divides the *Chromatic Genus* into three ſpecies; the *Molle*, *Hemolion*, and *Tonicum*. *Ptolemy* into *Molle* or *Antiquum*, and *Intenſum*.

The *Molle* expreſſes a progreſſion by ſmall intervals, the *Intenſum* by greater. See SPECIES and GENUS. The *Spartans* baniſhed it their city becauſe of its ſoftneſs.

Mr *Malcolm* obſerves, that we are at a loſs to know what uſe the antients could make of theſe diviſions, and ſubdiviſions into *Genera* and *Species*; all acknowledge the *Diatonic* to be the true melody. The others ſeem only numerous irregularities calculated to pleaſe the fancy by their novelty and oddneſs; and are beſides ſo difficult, that few, if any, are ſaid to have practiced them accurately. See MUSIC.

Mr *Malcolm*

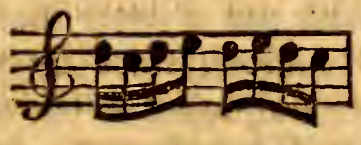
Mr *Malcolm* herein ſays the *Diatonic* is the true melody, but it is plain we cannot do without the accidental flats and ſharps which belong to the *Chromatic Genus*; hence it appears that he ſpeaks ſomething too ſlightly of a part which is the only ornament or cauſe of that vaſt variety of airs in the modern muſic, though we have not near the varieties of either of them.

CIACONA, a *Chacoon* or Tune compoſed to a ground baſe. See CHACONE.

CIFFRA, a cypher; thus the *Italians* name the figures which they uſe over the baſs notes in thorough baſſes, to mark the accords which are to be made as accompanyments to thoſe on the lines. See thorough BASS.

CIRCOLO, this character CO is called by this name as is O ſometimes; both of which we often find after the cliff in old muſic for triple time, or *tempo perfetto*. See TIME and TRIPLE.

CIRCOLO *Mezzo*, is a diminution of four quavers or ſemiquavers, or notes of equal value, which repreſent a ſemicircle proceeding by conjoint degrees as thus,



here are two *Circoli mezzi*, the one aſcending the other deſcending.

CIRCONCURRENTE *Conducimento*. See USUS.

CLARICHORD, or *Manichord*, a muſical inſtrument in the form of a Spinet. See SPINET.

It has 49 or 50 ſtops, and 70 ſtrings, which bear on 5 bridges, the firſt whereof is higheſt, and the reſt diminiſhed in proportion; ſome of the ſtrings are in uniſon, their number being greater than that of the ſtops.

There are ſeveral little mortaiſes for paſſing the jacks, armed with little braſs hooks, which ſtop and raiſe the chords, inſtead of feathers uſed in Virginals and Spinets. But what diſtinguiſhes them moſt, is, that the chords are covered with pieces of cloth, which renders the ſound ſweeter, and ſoftens it ſo that it cannot be heard at any conſiderable diſtance; hence ſome call it the dumb Spinet; whence it comes to be particularly uſed among the nuns, who learn to play, and are unwilling to diſturb the dormitory.

The *Clarichord* is more ancient than either Spinet or Harpſicord, as is obſerved by *Scaliger*, who gives it only 35 ſtrings.

CLARINO,

CLARINO, a Trumpet, *a doi Clarini*, for two Trumpets. See TRUMPET or CORNET.

CLARION, a kind of Trumpet, whoſe tube is narrower, and its tone ſhriller than that of the common Trumpet.

Nicod ſays the *Clarion* is now uſed among the *Moors*, and the *Portugueſe* who borrowed it from the *Moors*; it ſerved anciently for a treble to ſeveral Trumpets that ſounded tenor and baſs. See TRUMPET.

He adds, it was only uſed among the cavalry, and marines. *Menage* derives the word from the *Italian*, *Clarion*, of the *Latin*, *Clarus*, by reaſon of the clearneſs of its ſound.

CLAVECIMBALO, *grave Cymbalum*. See SPINET or HARPSICORD.

CLAVIS and CLAVES. See CHIAVE and CLEFF.

CLAUSULA. See CADENCE.

CLEFF, *Cliff*, or *Key*, a mark ſet at the beginning of the lines of a ſong, which ſhews the tone, or key, in which the piece is to begin; or, it is a letter marked on any line, which explains, and gives name to all the reſt. See KEY.

Antiently every line had a letter marked for a *Cleff*, now a letter on one line ſuffices, ſince by this all the reſt are known; reckoning up and down in the order of the letters.

It is called *Cleff* or Key, becauſe hereby we know the names of all the other lines, and ſpaces; and conſequently the quantity of every degree or interval. But becauſe every note in the octave is called a key, though in another ſenſe, this letter marked is called in a particular manner the ſigned *Cleff*; becauſe being written in any line, it not only ſigns and marks that one, but explains all the others.

By *Cleff* therefore, for diſtinctions ſake, we mean that letter marked or ſigned on a line which explains the reſt; and by key, the principal note of a ſong, in which the melody cloſes.

There are three ſigned *Cleffs*, *c*, *f*, *g*, the *Cleff* of the higheſt part in a ſong called treble or alt, is *g* on the ſecond, ſometimes alſo upon the firſt, likewiſe on the third line, counting upwards. The *Cleff* of the baſs, or loweſt part, is *f*, generally on the fourth line upwards; often on the ſecond, third and fifth: For all the other mean parts the *Cleff c*, ſometimes on one, and ſometimes on another line; indeed ſome that are really mean parts, are frequently ſet with the *Cleff g*. See TREBLE, TENOR, BASS, *&c.*

It muſt however be obſerved, that the ordinary ſignatures of the *Cleffs* bear little reſemblance to thoſe letters. Mr *Malcolm* thinks it would be well, if we uſed the letters themſelves.

themſelves. *Kepler* takes a world of pains, to ſhew that the common ſignatures of the *Cleffs* are only corruptions of the letters they repreſent. See their figures in characters of muſic.

The *Cleffs* are always taken fifths to one another, that is, the *Cleff f* is the loweſt, *c* a fifth above it, and *g* a fifth above *c*.

When the *Cleff* is changed, which is not frequent in the mean *Cleffs*, 'tis with deſign to make the ſyſtem comprehend as many of the notes of the ſong as poſſible, and ſo to have the fewer notes above and below it. If then there be many lines above the *Cleff*, and few below it, this purpoſe is anſwered by placing the *Cleff* on the firſt or ſecond line; if there be many notes below the *Cleff*, it is placed higher in the ſyſtem. In effect, according to the relation of the other notes to the *Cleff* note, the particular ſyſtem is taken differently in the ſcale; the *Cleff* line making one in all the varieties. See SCALE. But ſtill in whatſoever line of the particular ſyſtem the *Cleff* is found, it muſt be underſtood to belong to the ſame in the general ſyſtem, and to be the ſame individual note or ſound in the ſcale.

By this conſtant relation of *Cleff*, we learn how to compare the ſeveral particular ſyſtems of the ſeveral parts; and know how they communicate in the ſcale, that is, which lines are uniſons, and which not; for 'tis not to be ſuppoſed that each part has certain particular bounds, within which an another muſt never come: Sometimes the treble *v. g.* comes lower than ſome of the mean parts, or even with the baſs. To put together therefore into one ſyſtem all the parts of a compoſition, written ſeparately, the notes of each part muſt be placed at the ſame diſtance above and below the proper *Cleff*, as they ſtand in the ſeparate ſyſtem; and becauſe all the notes that are conſonant (or heard together) muſt ſtand perpendicularly over each other, that the notes belonging to each part, may be diſtinctly known, they may be made with ſuch differences as ſhall not confound or alter their ſignification as to time; but only ſhew that they belong to this or that part: Thus ſhall we ſee how the parts change and paſs through one another; and which in every note is higeſt, loweſt or uniſon.

The uſe of particular ſigned *Cleffs* then is an improvement with reſpect to the parts of any compoſition; for unleſs ſome of the keys in the particular ſyſtems were diſtinguiſhed from the reſt, and refer'd invariably to one place in the ſcale, the relations could not be diſtinctly marked.

It

It muſt be here obſerved, that for the performance of one ſingle piece, the *Cleffs* only ſerve for explaining the intervals in the lines and ſpaces; ſo that we need not regard what part of any greater ſyſtem it is; but the firſt note may be taken high or low, as we pleaſe: for as the proper uſe of the ſcale is not to limit the abſolute degree of tune, ſo the proper uſe of the ſigned *Cleff* is not to limit the pitch at which the firſt note of any piece is to be taken; but to terminate the tune of the reſt, with relation to the firſt, and conſidering all the parts together, to determine the relation of the ſeveral notes, by the relation of their *Cleffs* in the ſcale. Thus the pitch of tune being determined in a certain note of one part, the other notes of that part are determined by the conſtant relation of the letters of the ſcale, and the notes of the other parts, by the relation of their *Cleffs*.

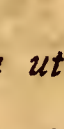
In effect, for performing any ſingle part, the *Cleff* may be taken in any octave, *i. e.* at any note of the ſame name, provided we do not go too high or too low, for finding the reſt of the notes of the ſong: But in a concert of ſeveral parts all the *Cleffs* muſt be taken, not only in the relation, but alſo in the places of the ſyſtem abovementioned, that every part may be comprehended in it.

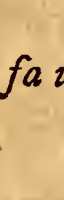
The difference of *Cleffs* in particular ſyſtems makes the practice of muſic much more difficult and perplexed than it otherwiſe would be, both with reſpect to inſtruments, and to the voice. This occaſioned Mr *Salmon* to propoſe a method of reducing all muſic to one *Cleff*, whereby the ſame writing of any piece of muſic, ſhould equally ſerve to direct the voice and the inſtrument, which he calls an univerſal character; but this is by moſt authors looked on as chimerical. The natural and artificial note expreſſed by the ſame letter as c and c ♯, are both ſet on the ſame line or ſpace.

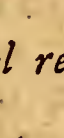
When there is no character of flat or ſharp at the beginning with the *Cleff*, all the notes are natural: and if in any particular place, the artificial note be required, 'tis ſignified by the ſign of ♭ or ♯, ſet on the line or ſpace before that note. If the flat or ſharp be ſet at the beginning in any line or ſpace with the *Cleff*, all the notes in that line are artificial ones; that is, are to be taken a ſemitone higher or lower than they would be without ſuch ſign; the ſame affects all the octaves above and below, though they be not ſo marked. In the courſe of the ſong if the natural note be ſometimes required, 'tis ſignified by ♮.

The

The marking the ſyſtems thus by the flats and ſharps, Mr *Malcolm* calls the ſignature of *Cleffs*. See NOTE, TUNE, TRANSPOSITION, FLAT, and SHARP.

The *F fa ut Cleff* is thus marked  , being only proper for the baſs or lower parts.

The *C ſol fa ut Cleff* thus  , and is peculiar to the inner or middle parts, as tenor or counter-tenor.

The *G ſol re ut Cleff* thus  , and belongs to the treble or higheſt part. See PART, TREBLE, TENOR and BASS.

The *B fa* is thus diſtinguiſhed . The *B mi* or ſharp thus ♯; *B quadro* or natural thus .

CLEINE *alt poſaune*. See TROMBONE or SACKBUT.

CLOSE. See CADENCE.

CODA, *Tail*, we often find at the end of a canon or fugue, two or three meaſures to end with, after having repeated them ſeveral times, and this the *Italians* call *Coda*, it ſerves only to end the piece, which, without it, might be carried on to infinity.

CODA, in ancient compoſitions is when one part continues on a ſound which is it's cadence, while the others proceed to modulate for 4, 5, 6,—8, or more bars.

COLORATO *Contrapunto*. See FIGURATE COUNTERPOINT.

COLORATURA, is a term applied by the *Italians* to all variations, trillos, diminutions, *&c.* that can render a ſong agreeable. See each in it's proper place, VARIATION, DIMINUTION, *&c.*

COME *Sopra*, ſignifies as above, or that part over again, which words are uſed when any foregoing part is to be repeated.

COMMA, is the ſmalleſt of all the ſenſible intervals of tune. See MUSIC.

The COMMA is about the tenth part of a tone.

Mr *Sauveur* ſays a *Comma* is the difference between a tone major and minor. It is ſeldom uſed except in the theory of muſic, to ſhew the juſtneſs of the concords; for in practice the diviſion is drowned and loſt; each leſſer tone ordinarily contains ten *Commas*.

Lancelot divides the tone into nine *Commas*, ſo that according to him a *Comma* is the ninth part of a tone.

The proportion of the greater *Comma* in numbers is 80 : 81, that of the ſmaller is 2025 to 2048. See TONE.

COMMON *Time* is the ſame as duple or double time. See TIME.

COMMUNE according to *Gaudentius* the philoſopher, is one of the modes of the ancients, otherwiſe called the *Hypodorian*. See HYPODORIC.

COMPIETA, a ſort of pſalm or hymn uſed in the church ſervice of the *Roman Catholicks*.

COMPONISTA, is properly a compoſer of any thing, but here it more particularly means a compoſer of ſongs, melody or harmony. See COMPOSITION.

To *Compoſe*, or make any piece of muſic, tune, air or ſong, either vocal or inſtrumental, and to ſet any words on any ſubject to muſic.

COMPOSITION, is the art of diſpoſing muſical ſounds into airs, ſongs, *&c.* either in one or more parts, to be ſung by a voice, or played on inſtruments. See MUSIC, and SONG.

Zarlin defines it the art of joining and combining concords and diſcords together, which are the matter of muſic.

Under *Compoſition* are comprehended the rules *1ſt* of *Melody*, or the art of making a ſingle part, that is contriving and diſpoſing the ſimple ſounds ſo as that their ſucceſſion and progreſſion may be agreeable to the ear. See MELODY.

2dly. Of *Harmony*, or the art of diſpoſing and concerting ſeveral ſingle parts together ſo as that they make one agreeable whole. See HARMONY.

It may here be obſerved, that melody being chiefly the buſineſs of the imagination, the rules of its compoſition ſerve only to preſcribe certain limits to it, beyond which the imagination, in ſearching out the variety and beauty of airs ought not to go. But harmony being the work of the judgment, it's rules are more certain and extenſive, and more difficult in practice. In the variety and elegancy of the melody the invention labours a great deal more than the judgment, ſo that method has little place; this muſt not be underſtood that the judgment is diſcarded, for good melody requires a true obſervation of harmony: A perſon indeed unskilled in muſic may make a piece of melody, which by mere chance may be good, but a perſon of good judgment cannot often err. In harmony, the invention has not ſo much to do, for the compoſition is conducted from a nice obſervation

of

of the rules of harmony, which must yet in some sort be assisted by the imagination.

COMPOSIZIO. See COMPOSITION, MELODY and HARMONY.

COMPOSTO, means compounded or doubled, as a fifteenth is an octave doubled, or an octave is compounded of a fifth and a fourth. See OCTAVE, FIFTH and FOURTH.

CON is an *Italian* word signifying *with*, and is joined often with other words, as

CON *Affetto*. See AFFETTUOSO.

CON *Bizzarria*. See BIZZARRO.

CON *Dolce maniera*, in a soft and sweet manner.

CON *Diligenza*, with care diligently.

CON *Discretione*, with judgment or descretion.

CON *é senza Violini*, with and without Violins. This phrase is used when there are some parts of a piece to be sung with, and some without Violins.

CON *é senza stromenti*, with and without instruments.

CON *furia*, in a very quick and strong manner.

CON *Osservanza*, with care, to play a piece of music just, and exactly as 'tis marked without adding or diminishing.

CONCERT. See CONCERTO, MUSIC and CAMERA.

CONCERTATO, intimates the piece to be composed in such a manner as that all the parts may have their recitoes, be it for two, three, four or more voices or instruments; so they say *Messa* or *Messe concertate*, *Salmi concertati*, for one, two, three, *&c.* voices, *&c.*

CONCERTANTE, signifies those parts of a piece of music that sing or play throughout the whole piece, either alone or accompanied, to distinguish those parts that play now and then in particular places.

CONCERTO, or *Concert*, popularly a consort, a number or company of musicians playing or singing the same piece of music or song at the same time.

The word *Concert* may be applied where the music is only melody, that is, the performers all in unison; but it is more properly as well as more usually understood of harmony, or where the music consists of divers parts, as treble, tenor and bass, *&c.* See MELODY, HARMONY and PART.

A CONCERTO for any instrument, as Organ, Harpsichord, Violin, *&c.* is a piece of music wherein either of these instruments has the greatest part, or in which the performance is partly alone, and partly accompanied by the other parts.

In CONCERTO, is almoſt the ſame as *Concertante*, which ſee.

CONCERTO *Groſſi*, the grand chorus of a concert, or thoſe places where all the ſeveral parts perform or play together.

CONCINNOUS *Intervals*: diſcords are diſtinguiſhed in *Concinnous* and in *Inconcinnous* intervals; the *Concinnous* intervals are ſuch as are fit for muſic, next to and in combination with concords, being neither very agreeable nor diſagreeable in themſelves, but having a good effect as by their oppoſition they heighten the more eſſential principles of pleaſure, or as by their mixture and combination with them they produce a variety neceſſary to our being better pleaſed. See HARMONY.

The other diſcords that are never uſed in muſic, are called *Inconcinnous*. See DISCORD and PROPORTION.

Syſtems are alſo divided in *Concinnous* and *Inconcinnous*, a ſyſtem is ſaid to be *Concinnous* or concinnouſly divided, when the parts thereof conſidered as ſimple intervals, are *Concinnous*, and are beſides placed in ſuch an order between the extreams, that the ſucceſſion of ſounds from one extream to another may have an agreeable effect. See SYSTEM. Where the ſimple intervals are *Inconcinnous* or ill diſpoſed between the extreams, the ſyſtem is ſaid to be *Inconcinnous*.

CONCLUSIO. See CADENCE, BUONO, LONGA.

CONCORD, is the relation of two ſounds that are always agreeable to the ear; whether applied in ſucceſſion are conſonance. See SOUND.

If two ſimple ſounds be in ſuch a relation, or have ſuch a difference of tune, as that being ſounded together, they make a mixture, or compound ſound, which affects the ear with pleaſure, that relation is called *Concord*, and whatever ſounds make an agreeable compound in conſonance, the ſame will always be pleaſing in ſucceſſion, or will follow each other agreeably. See TUNE.

The reverſe of *Concords* are what we call diſcords, which is a denomination of all the relations or differences of tune that have diſpleaſing effects. See DISCORD.

Concord and harmony are in effect the ſame thing, though cuſtom has applied them differently. As *Concord* expreſſes the agreeable effect of two ſounds in conſonance, ſo harmony expreſſes the agreement of a greater number of ſounds in conſonance: Add, that harmony always implies conſonance, but *Concord* is ſometimes applied to ſucceſſion; whence

it

it is, that Dr *Holder*, and ſome other writers, uſe the word conſonance for what we call *Concord*. See CONSONANCE.

Uniſonance, then, being the relation of equality between the tune of two ſounds, all uniſons are *Concords* in the firſt degree; but an interval being a difference of tune, or a relation of inequality between two ſounds, becomes a *Concord* or diſcord, according to the circumſtances of that particular relation. Indeed ſome reſtrain *Concord* to intervals, and make a difference of tune eſſential thereto; but this is precarious. Mr *Malcolm* thinks, that as the word implies agreement, 'tis applicable to uniſons in the firſt degree. See UNISON.

'Tis not eaſy to aſſign the reaſon or foundation of concordance. The differences of tune, we have already obſerved, take their riſe from the different proportions of the vibrations of the ſonorous Bodies, *i. e.* the velocity of thoſe vibrations in their recourſes; the frequenter thoſe recourſes are, the more acute the tune, and *vice verſa*. See GRAVITY.

But the eſſential difference between *Concord* and diſcord lies deeper; there does not appear any natural aptitude in the two ſounds of a *Concord* to determine it to give a pleaſing ſenſation, more than in the two ſounds of a diſcord. The different effects are merely arbitrary and muſt be reſolved into the divine good PLEASURE.

We know, by experience, what proportions and relations of tune afford pleaſure, and what not; and we know alſo how to expreſs the differences of it, by the proportions of numbers. We know what it is that pleaſes us, though we don't know why. We know *v. g.* that the ratio of 1 : 2 conſtitutes *Concord*, and 6 : 7 a diſcord; but on what original grounds agreeable or diſagreeable ideas are connected with thoſe relations, and the proper influence of the one on the other, is above our reach.

But, by experience, we know that the following ratios of the lengths of chords are all *Concord*, *viz.* 2 : 1, 3 : 2, 4 : 3, 5 : 4, 6 : 5, 5 : 3, 8 : 5; that is, take any chord for a fundamental which ſhall be repreſented by the number 1, and the following diviſions thereof will be all *Concord* with the whole, *viz.* $\frac{1, 2, 3, 4, 5, 3, 5,}{2, 3, 4, 5, 6, 5, 8,}$ ſo that the diſtinguiſhing character between *Concords* and diſcords muſt be looked for in theſe numbers expreſſing the intervals of ſounds; not abſtractedly in themſelves, but as expreſſing theſe numbers of vibrations.

Now uniſons are in the firſt degree of *Concord*, or have the moſt perfect likeneſs or agreement of tune, and therefore

fore have ſomething in them acceſſary to that agreement, which is found leſs or more in every *Concord*, but as *Concord* implies a difference of tune they may not be properly ſo called. 'Tis not true that the nearer two ſounds come to an equality of tune the more agreement they have; therefore 'tis not in the equality and inequality of the numbers that this agreement lies.

Further, if we conſider the number of vibrations made in any given time, by two chords of equal tune; on the principle laid down they are equal, and therefore the vibrations of the two chords coincide or commence together as frequently as poſſible; that is, they coincide at every vibration; in the frequency of which coincidence, or united mixture of the motion of the two chords, and of the undulations of the air occaſioned thereby, it is that the differences of the *Concords* and diſcord muſt be ſought.

Now the nearer the vibrations of two ſtrings approach to a coincidence as frequent as poſſible, the nearer they ſhould approach the condition and conſequently the agreement of uniſons, which agrees with experience. For if we take the natural ſeries 1, 2, 3, 4, 5, 6, and compare each number to the next, as expreſſing the number of vibrations in the ſame time of two chords whoſe lengths are reciprocally as thoſe numbers, the rule will be found exact, for 1 : 2, is beſt, then 2 : 3, after 6 is inſufferable; the coincidence being ſo rare, though there are other ratios that are agreeable beſides thoſe found in the continued order, *viz.* 3 : 5, 5 : 8, which with the preceding five are all the concording intervals within or leſs than an octave, or 1 : 2, *i. e.* whoſe acuteſt term is greater than half the fundamental. On this principal 3 : 5 will be preferable to 4 : 5, becauſe being equal in the number of vibrations of the acuter term, there is an advantage on the ſide of the fundamental, in the ratio 3 : 5, where the coincidence is made at every third vibration of the fundamental, and every fifth of the acute term; ſo alſo the ratio 5 : 8, is leſs perfect than 5 : 6; becauſe the vibrations of each fundamental are equal, yet in the ratio 5 : 6, the coincidence is at every ſixth vibration of the acute term, and only at every eighth in the other caſe.

Thus we have a rule for judging of the preference of *Concords* from the coincidence of their vibrations; agreeable to which rule they are diſpoſed in the order of the following table, in which the names of the *Concords* in practice, the ratio of their vibrations, the length of their chords and the number of coincidences in the ſame time are expreſſed.

The

The Table of *Concords*:

Ratios or *Vibrations*.			*Coincidences*:
	Grave, Terms.	*Acute*	
Uniſon	1 :	1	∞
Octave, 8ve	2 :	1	60
Fifth, 5th	3 :	2	30
Fourth, 4th	4 :	3	20
Sixth greater, 6th greater	5 :	3	20
Third greater, 3d greater	5 :	4	15
Third leſſer, 3d leſſer	6 :	5	12
Sixth leſſer, 6th leſſer	8 :	5	12
	Grave Lengths.	*Acute*	

Though the order be ſettled by reaſon, yet it is confirmed by the ear. On this bottom *Concords* muſt ſtill be more perfect, as they have the greater number of coincidences with regard to the number of the vibrations of both chords; and where the coincidences are equal, the preference will fall on that interval, whoſe acuteſt term has feweſt vibrations in each coincidence; which rule however, is in ſome caſes contrary to experience; and yet 'tis the only rule diſcovered.

F. Merſenne, indeed, and after him *Kercher*, gives us another ſtandard for ſettling the comparative perfection, with regard to the agreement of the extreams in tune: And 'tis this——

'The perception of concordance, *ſay they*, is nothing; but 'the comparing of two or more different motions, which at 'the ſame time affect the auditory nerve; now we cannot 'make a certain judgment of conſonance till the air be as 'often ſtruck in the ſame time by two chords, as there are 'units in each number expreſſing the ratio of that concord, 'v. g. we can't perceive a fifth, till two vibrations of the 'one chord and three of the other are accompliſh'd together; 'which chords are in length as 3 to 2; The rule then is, 'that thoſe concords are the moſt ſimple and agreeable, which 'are generated in the leaſt time, and thoſe on the contrary, 'the moſt compound and harſh, which are generated in the 'longeſt Time.

'For

'For inſtance, let 1, 2, 3, be the length of three chords, '1 : 2, is an octave, 2 : 3, is a fifth, and 1 : 3, an octave 'and fifth compounded, or a twelfth: The vibrations of 'chords being reciprocally as their lengths, the chord 2 will 'vibrate once while the chord 1 vibrates twice, and then 'exiſts an octave; but the twelfth does not yet exiſt, becauſe 'the chord 3 has not vibrated once, nor the chord 1, thrice; 'which is neceſſary to form a twelfth.

'Again, for generating a fifth, the chord 2 muſt vibrate 'thrice and the chord 3 twice, in which time the chord 1 'will have vibrated ſix times; and thus the octave will be 'thrice produced, while the twelfth is only twice produced, 'the chord 2 uniting it's vibrations ſooner with the chord 1, 'than with the chord 3, and they being ſooner conſonant 'than the chord 1 or 2 with that 3.'

Whence that author obſerves, many of the myſteries of harmony relating to the performance of harmonious intervals, and their ſucceſſion, is eaſily deduced.

But this rule by examining it by the other inſtances, Mr *Malcolm* has ſhewn defective, as it does not anſwer in all poſitions of the intervals, with reſpect to each other; but a certain order wherein they are to be taken being required, and there being no rule with reſpect to the order that will make this ſtandard anſwer to experience in every caſe; ſo that at laſt we are left to determine the degrees of concord by experience, and the ear.

Not but that the degrees of concord depend much on the more or leſs frequent uniting the vibrations; and the ear's being more or leſs uniformly moved, as above; for that this mixture or union of motion, is the true principle, or, at leaſt, the chief ingredient in *Concord*, is evident; but becauſe there ſeems to be ſomething further in the proportion of the two motions, neceſſary to be known, in order to fix a catholick rule for determining all the degrees of *Concord*, agreeable to ſenſe and experience.

The reſult of the whole doctrine is ſummed up in this difinition: *Concord* is the reſult of a frequent union or coincidence of the vibrations of two ſonorous bodies, and by conſequence, the undulating motion of the air, which being cauſed by the vibrations, are like and proportional to them, which coincidence, the more frequent it is, with regard to the number of vibrations of both bodies, performed at the ſame time, *cæteris paribus*, the more perfect is that *Concord*, till the rarity of the coincidence, in reſpect to one or both the motions, commence diſcords. See ſome of the remarkable

phænomena

phænomena of ſound accounted for from this theory, under the word UNISON. See alſo INTERVAL.

Concords are divided into ſimple or original, and compound.

A ſimple or original *Concord* is that whoſe extreams are at a diſtance leſs than the ſum of any two other *Concords*.

On the contrary, a compound *Concord* is equal to two or more ſimple *Concords*.

Other muſical writers ſtate the diviſion thus, an octave 1 : 2, and all the other inferior *Concords* above expreſſed, are ſimple or original *Concords*: And all greater than an octave, are called compound *Concords*; as being compoſed of, and equal to the ſum of one or more octaves, and ſome ſimple *Concord* leſs than an octave, and uſually in practice denominated from that ſimple *Concord*.

As to the compoſition and relations of the original *Concords*, by applying to them the rules of the addition and ſubſtraction of intervals, they will be divided into ſimple and compound, according to the firſt and more general notion; as in the following table.

Simple Concords.	*Compound Concords,*		*Octave compoſed.*
5 : 6 a 3d leſs	5th	3d gr & 3d leſs	of 5th and 4th
4 : 5 a 3d gr	6th leſs	4th & 3d leſs	of 6 gr 3d leſs or 3d gr
3 : 4 a 4th	6th gr	4th & 3d gr	of 3d leſs 4th.

The octave is not only the firſt *Concord* in point of perfection, the degrees of whoſe extremities are greateſt and neareſt to uniſon, inſomuch that when ſounded together, 'tis impoſſible to perceive two different ſounds; but 'tis alſo the greateſt interval of the ſeven original *Concords*; and as ſuch contains all the leſs, which derive their ſweetneſs from it as they arrive more or leſs out of it directly; and which decreaſe gradually from the octave to the leſſer ſixth, which has but a ſmall degree of *Concord*. See OCTAVE.

What is very remarkable, is the manner wherein theſe leſs *Concords* are found in the octave, which ſhews their mutual dependencies.

The octave by mediate diviſion reſolves itſelf into a fourth and a fifth; the fifth again by immediate diviſion, reſolves itſelf into the two thirds; the two thirds are therefore found by diviſion though not by mediate diviſion; and the ſame is true of the two ſixths. Thus do all the original *Concords* ariſe out of the diviſion of the octave, the fifth

and fourth mediately and directly, the thirds and ſixths immediately.

From the perfection of the octave ariſes this remarkable property, that it may be doubled, and yet ſtill preſerve *Concord*, that is the ſum of two or more octaves are *Concord*, though the more compound will be gradually leſs agreeable; but it is not ſo with any other *Concord* leſs than octave, the double, *&c.* whereof are all diſcords.

Again, what ever ſound is *Concord* to one extreme of the octave is *Concord* to the other alſo; and if we add any other ſimple *Concord* to an octave, it agrees to both its extremes, to the neareſt extreme it is a ſimple *Concord*, to the fartheſt a compound one.

Another thing obſervable in this ſyſtem of *Concords*, is, that the greateſt number of vibrations of the fundamental cannot exceed five; or that there is no *Concord* wherein the fundamental makes more than five vibrations, to one coincidence with the acute term. It may be added, that this progreſs of *Concords* may be carried on to greater degrees of compoſition, even *in infinitum*, but the more compound the leſs agreeable. So a ſingle octave is better than a double one, and that than a triple one; and ſo of the fifths and other *Concords*; three or four octaves is the greateſt length we go in ordinary practice; the old ſcales went but two, no voice or inſtrument will go agreeably above four. See THIRD, FOURTH, FIFTH, *&c.*

CONDUCIMENTO RETTO, RITTORNANTE, CIRCONCURRENTE. See USUS.

CONJOINT *degrees*, are two notes which immediately follow each other in the order of the ſcale, as *ut* and *re*. See SCALE.

CONJOINT *tetrachords*, are two tetrachords or fourths where the ſame chord is the higheſt of one and loweſt of the other. See CHORD and FOURTH.

CONSEGUENTE, *Conſeguenza*, or *in Conſequenza*, a part of a fugue or canon is ſaid to be *inconſeguenza* when it follows the firſt part called the guide, imitating its motions, notes and figures. See FUGUE.

CONSONANCE is ordinarily uſed in the ſame ſenſe with concord, *viz.* for the union or agreement of two ſounds produced at the ſame time, the one grave, the other acute; which mingling in the air in a certain proportion occaſion an accord agreeable to the ear. See CONCORD.

Dr *Holder* on this principle defines conſonance. "A paſ-
"ſage of ſeveral tuneable ſounds through the medium fre-
"quently

" quently intermixing and uniting in the undulated motion, " cauſed by the well proportioned commenſurate vibrations " of the ſonorous bodies, and conſequently ariſing ſweet " and pleaſant to the ear; as on the contrary diſonance, " he maintains, to ariſe from diſproportionate motions of " ſounds not mixing, but jarring and claſhing as they paſs, " and arriving at the ear grating and offenſive." Which notion of *Conſonance* quadrates exactly with what we have already laid down for a concord: Accordingly moſt authors confound the two together; though ſome of the more accurate diſtinguiſh them, making *Conſonance* to be what the word implies, a mere ſounding of two notes together, or in the ſame time; in contradiction to the motion of thoſe ſounds in ſucceſſion, or one after the other.

In effect, the two notions coincide; for two notes thus played in *Conſonance* conſtitute concord; and two notes that pleaſe the ear in *Conſonance*, will pleaſe it in ſucceſſion. See SUCCESSION.

Notes in *Conſonance* conſtitute harmony, as notes in ſucceſſion melody. See HARMONY, MELODY. See alſo TUNE.

In the popular ſenſe, *Conſonances* are either ſimple or compound; the moſt perfect *Conſonance* is uniſon; though many authors, both among the ancients and moderns, diſcard it from the number of *Conſonances*; as conceiving *Conſonances* an agreeable mixture of different ſounds, grave and acute, and not a repetition of the ſame ſound. See UNISON.

The firſt *Conſonance* is the octave, then the fifths, the fourths, the thirds and ſixths: the reſt are multuples or repetitions of theſe. See CONCORD.

CONSONANS *ſyncope*, *Conſonans deſolata*, and *Conſonans æquivagans*. See SYNCOPE.

CONSONANTE, a word by which the *Italians* mean concords; or thoſe intervals which afford pleaſure, be they either perfect, as the fourth, fifth and eighth, or imperfect, as the third, ſixth, *&c.* See OCTAVE, *&c.*

CONSONANZA, the ſame with CONSONANTE, which ſee.

CONSONI *Suoni*, what *Gaudentius* ſays of *Conſoni* quadrates with what has been ſaid of concord. See SUONI and CONCORD.

CONSORT. See CONCERT.

CON *Spirito*. See SPIRITOSO, with life and ſpirit, gayly, *&c.*

CONSTITUTIO. See MODE and SYSTEM.

CONTINUATO, ſignifies, eſpecially in vocal muſic, to continue or hold on a ſound in an equal ſtrength or manner, or to continue a movement in an equal degree of time all the way.

CONTINUED *Baſs*, the ſame as thorough Baſs, ſo called, becauſe it goes quite through the compoſition. See BASS.

CONTINUED *Thorough Baſs*, is that which continues to play conſtantly, both during the recitatives, and to ſuſtain the chorus. See CHORUS.

CONTINUO, ſignifies the thorough Baſs, as *Baſſo continuo* is the continual or thorough Baſs, which is ſometimes marked in muſic books by the letters B C. which ſee.

CONTINUO, is a ſpecies of harmony or mode mentioned by *Jules Pollux*, and which, ſays *Zarlin*, anſwers to the perpetual burden of our Bag-pipes, which now and then muſt be harmonious.

CONTINUI *Suoni*. See SUONO.

CONTINUUS, *Baſſus continuus & generalis*, the ſame with *Baſſo continuo*, or B C.

CONTRA. See CONTRA TENOR, and ALTO.

CONTRALTO, or *Contra 'lto*, means the *Haut contre*, which ſee.

The *Italians* uſe this term with regard to *Duo's*, *a doi contra'lti*, for two *Haut contres*, becauſe they play contrary to each other. See HAUT CONTRE and TENOR.

CONTRAPUNTISTA, any perſon that makes or compoſes counterpoints, is thus called.

CONTRAPUNTO, *Counterpoint*, thus called, becauſe originally the notes were only points placed one againſt or over another. See COUNTERPOINT.

In general, every harmonious compoſition, or compoſition of many parts, is called *Counterpoint*. But one, two or more different parts compoſed upon a given ſubject, taken from the church muſic, is particularly called, in *Italian*, *Sogetto di contrapunti*. When the Tenor or any upper part is given for a ſubject, 'tis called *Sogetto ſopra*, and the Baſs or lower parts made to it, are called *Contrapunti infra*, or *Sotto il ſogetto*. The ſubject is ordinarily in the Baſs, and each note contains a bar of common duple time, or half a meaſure common of four times; and the compoſition made to this ſubject is termed *Contrapunto ſopra il ſogetto*.

When a compoſition is made off-hand to a ſubject, either above or below, 'tis called *Contrapunctum extemporaneum*; and when the notes are placed one againſt another, note for note, 'tis called *Contrapunto ſimplice*; but when the notes of the ſubject and *Counterpoint* are of different figure and value, the

Counterpoint

Counterpoint then is called by the *Italians*, *Compoſto*, *Colorato*, *Florido*, *Diminuto*, &c. See each in it's place. Again if it's notes are not ſyncoped, 'tis called *Contrapunto ſciolto*. See SCIOLTO; but if on the contrary, the notes thereof be ſyncoped or tied, 'tis called *Contrapunto legato*. See LEGATO. If fugues or imitations are introduced, *Contrapunto fugato*: Again, if it be ſo compoſed that it may move above or below it's ſubject an eighth, tenth, twelfth, &c. which makes great variety of harmonies, 'tis ſtiled *Contrapunto doppio*. See DOPPIO. Beſides theſe there are an infinite number of others. See COUNTERPOINT.

CONTRAPUNTO *Legato*, or *Syncopato*. See SYNCOPE.

CONTRA *harmonical proportion*, is that relation of three terms, wherein the difference between the firſt and ſecond is to the ſecond, as the third to the firſt. See PROPORTION.

CONTRARIO, *contrary*, as *moto* or *movimento contrario*, a contrary motion. See MOTO and FUGA.

CONTRA *Tenor*, is the *Counter Tenor*. See TENOR and COUNTER TENOR.

CONVENIENTIÆ *ac moræ Signum*. See POINT and PAUSE.

CORD. See CHORD. Beſide which it has a more general ſignification; for we uſe it very often for note, ſound, tone; as by the chord A or B, we mean the ſounds repreſented by thoſe letters.

CORNET, a Horn, a muſical Inſtrument uſed by the ancients in their wars. See MUSIC.

Vigetius informs us that the legions had Trumpets, *Cornets*, and Buccinæ; that when the *Cornets* ſounded only, the enſigns regard, not the ſoldiers; that is, when the enſign was to march alone, without the ſoldiers, the *Cornet* alone was ſounded; as on the contrary, when the ſoldiers were to move with the enſign, the Trumpets alone were ſounded: That *Cornets* and Buccinæ ſounded a retreat; and *Cornet* and Trumpets during the courſe of the Battle. See BUCCINÆ and TRUMPET.

CORNETTINO, is a ſmall Cornet, and is nearly the ſame with our Haut-boy, though not blown with a reed, but in the manner of a Trumpet. See HAUT-BOY.

CORONA or *Coronata*, is a ſemicircle C, inverted thus, with a point 𝄐. When this mark is found in all the parts of a ſong, it denotes a general ſilence for the length of a bar, or that the performers may end if they pleaſe; but if it be placed over the laſt note of one part of the ſong only, it intimates that

that the note over which 'tis placed is to be held out 'till the other parts conclude: 'Tis alſo uſed in fugues or canons to mark where all the parts may ſtop, when they have a mind to end.

CORPO, or *in Corpo*, See NOTE and CANON.

CORRENTE, a ſort of quick running *French* dance. See COURANT.

COSTUME, paſſions or affections. 'Tis by the *Latins* called *mores*. See USUS.

COUNTER *Fugue*, is when fugues proceed contrary to each other. See FUGUE.

COUNTERPART, the Baſs is ſaid to be a *Counterpart* to the treble. See TREBLE, TENOR and BASS.

COUNTERPOINT, the art of compoſing harmony, or diſpoſing and concerting ſeveral parts ſo together, as that they make an agreeable whole. See COMPOSITION and HARMONY.

Counterpoint is divided into ſimple and figurative; agreeably to the diviſion of harmony, into the harmony of concords and that of diſcords. See CONCORD.

Counterpoint took it's name hence, when muſic in parts was firſt introduced, their harmony being ſo ſimple, they uſed no notes of different time, and marked their conſonances by points ſet againſt each other; hence in regard of the equality of the notes of time, the parts were made concord in every note, which was before *John de Murs* invented the modern notes.

This afterwards became denominated plain and *ſimple Counterpoint*, to diſtinguiſh it from another kind, wherein notes of different value were uſed, and diſcords as well as concords might be brought in between the parts, which they call *figurative Counterpoint*.

Simple Counterpoint, or the harmony of concords, conſiſts of the imperfect as well as perfect concords, and may be therefore denominated perfect or imperfect, according as the concords are, whereof it is compoſed: Thus the harmony ariſing from a conjunction of any note with it's fifth and octave, is perfect; but with it's third and ſixth imperfect; notwithſtanding this the compoſition is perfect, 'tis the particular concords only that are called imperfect.

Now to diſpoſe the concords, or the natural notes and their octaves in any key in a ſimple *Counterpoint*, obſerve with regard to the diſtinction into perfect or imperfect harmony, this general rule, *viz.* To the key to the fourth, and to the fifth, perfect harmony muſt be joined; to the ſecond, third and ſeventh, an imperfect harmony is indiſpenſible; to

the ſixth either a perfect or imperfect harmony. But when you keep the key, an imperfect harmony is given the ſixth.

In the compoſition of two parts, obſerve, that though a third appears only in the treble, or the fourth and the fifth, yet the perfect harmony of the fifth is always ſuppoſed, and muſt be ſupplied in the accompaniments of the thorough baſs to thoſe fundamental notes.

More particularly, in compoſition of two parts, the rules are; that the key may have either it's octave, or fifth, or third; the fourth and fifth may have either their reſpective thirds, fifths, or octave; the ſecond, ſixth, the third and ſeventh may have their reſpective thirds or ſixths; and the laſt on many occaſions may have it's falſe fifth as a paſſing note. Which rules hold the ſame in flat and ſharp keys.

For the rules of *Counterpoint*, with regard to the ſucceſſion of concords, it muſt be obſerved, that, as much as can be, the parts may proceed by a contrary motion, *i. e.* the baſs may deſcend where the treble aſcends, and *vice verſa*: The parts moving either upwards or downwards the ſame way; two octaves or two fifths never follow one another immediately; two ſixths never ſucceed each other immediately. Whenever the octave or fifth is to be made uſe of the parts muſt proceed by a contrary motion, except the treble move to ſuch an octave or fifth gradually. If in a ſharp key the baſs deſcend gradually from the fifth to the fourth, the laſt in that caſe, muſt never have it's proper harmony applied to it, but the notes that were harmony in the preceeding fifth, muſt be continued on the fourth; thirds and fifths may follow one another as often as one has a mind.

Figurative *Counterpoint* is of two kinds, in one diſcords are introduced occaſionally as paſſing notes, ſerving only as tranſitions from concord to concord; in the other, the diſcord bears a chief part in the harmony. See DISCORD.

For the firſt, nothing but concords are to be uſed in the accented parts of the meaſure, *i. e.* not by the gradual progreſſion, but by proper preparation and reſolution diſcords are abſolutely neceſſary; in the unaccented parts diſcords may paſs without any offence to the ear. This is called by moſt authors ſuppoſition; becauſe the tranſient diſcord always ſuppoſes a concord following it; which is of infinite ſervice in muſic. See SUPPOSITION.

For the ſecond, wherein the diſcords are uſed as a ſolid and ſubſtantial part of the harmony, the diſcords that have place are the fifth when joined with the ſixth, to which it ſtands in relation of a diſcord; the fourth when joined with the fifth; the

the ninth, which is the effect of the ſecond and ſeventh, and the ſecond and fourth.

Theſe diſcords are introduced into harmony with due preparation, and are to be ſucceeded by concords, which is called the reſolution of diſcords.

The diſcord is prepared by firſt ſubſtituting it in the harmony in quality of a concord; that is, the ſame notes which become the diſcord are firſt concord to the baſs note immediately preceeding that to which it is a diſcord. The diſcord is reſolved by being immediately ſucceeded by a concord, deſcending from it by the diſtance only of a ſecond greater or ſecond leſs.

As the diſcord makes a ſubſtantial part of the harmony, ſo it muſt always poſſeſs an unaccented part of the meaſure by gradual deſcent; but when prepared and reſolved 'tis neceſſary on the accented part. Now to introduce diſcords into harmony, it muſt be conſidered what concord may ſerve for their preparation and reſolution; the fifth, then, may be prepared either by an octave, fifth or third; and reſolved either by third or ſixth. The fourth may be prepared in all concords, and may be reſolved into the ſixth, third or octave. The ninth may be prepared in all concords except an octave; and may be reſolved into third, ſixth or octave. The ſeventh may be prepared in all concords, and reſolved into third, ſixth or fifth. The ſecond and fourth are uſed very differently from the reſt, being prepared and reſolved into the baſs. See HARMONY, CONCORD, DISCORD, KEY, CLEFF, MODULATION, *&c.*

COUNTER-TENOR, is one of the mean or middle parts, ſo called as if it were oppoſite to the tenor; by the *French* called the *Haut contre*. See TENOR.

COURANT, is uſed to expreſs the air or tune, and the dance to it.

With regard to the firſt, *Courant* or *Currant* is a peice of muſical compoſition in triple time, and is ordinarily noted in triples of minims, the parts to be repeated twice.

It begins and ends when he who beats the meaſure falls his hand with a ſmall note before the beat; in contradiction from the Saraband, which uſually ends when the hand is raiſed.

CROMA, rather *Chroma*. See CHROMA.

CROMETTA, *Tripla*, or *Tripola Crometta*, *Semi Crometta*. See TRIPLE. For *Nonupla di Crome*, *Seſtupla di Crome*, *Semi Crome*, and *Doſdupla di Crome* and *Semi Crome*. See TRIPLE.

CROTALUM, a kind of Caſtagnettes or muſical inſtrument, found on medals in the hand of the Prieſts of *Cybele*.

The

The *Crotalum* differed from the Syſtrum; though authors often confound the two. It conſiſted of two little braſs plates or rods, which were ſhook in the hand, and ſtriking againſt each other made a noiſe.

It was ſometimes alſo made of a reed ſplit lengthwiſe, one part whereof ſtruck againſt the other, and made a noiſe ſomewhat like that of a *Crane*'s bill, whence that bird is called *Crotaliſtria*, or player on the *Crotala*.

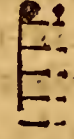
An ancient in *Pauſanius* ſays that *Hercules* did not kill the birds of the lake *Stymphalus*, but that he drove them away by playing on the *Crotala*. On this footing the *Crotalum* muſt be exceeding ancient.

Clemens Alexandrinus attributes the invention of them to the *Sicilians*, and forbids the uſe of them to the Chriſtians, becauſe of the indecent motions and geſtures that accompany them.

CROTCHET, one of the notes or characters of time marked thus equal to half a minim, and double a quaver.

See NOTE, QUAVER, MINIM, and CHARACTER.

'Tis not eaſy to conceive how it came by this Name of *Crotchet*, the word is apparently borrowed from the *French Crotchet* of *Croche*, a *crook* or *hook*; by reaſon of the additional ſtroke at the bottom, which gives it the appearance of a crook, and 'tis then changed into a quaver. See QUAVER.

A dot added to a *Crotchet* thus  increaſes it's time by one half, that is, makes it equal to a *Crotchet* and half, or three quavers. See TIME.

CROUSTÆ, a *Greek* term. See STROMENTO.

CURRANT, a muſical air in triple time. See COURANT.

CURTAIL *double*, a muſical wind inſtrument like the Baſſoon, which plays the baſs to the Hautboy. See BASSOON and HAUTBOY.

CUSTOS, the ſame with *moſtra*, or index. See each in it's place.

CYMBAL, a muſical inſtrument among the ancients, called by the *Greek* name χυμβαλον and by the *Latins Cymbalum*.

The word is by *Sylburgius* derived from three ſeveral *Greek* roots, *viz.* from χυφω, *crooked*, from χυπελλον, *a cup*, and from φωνη, *voice*.

Iſiodore derives it from *cum* and *bellematica*: An immodeſt dance uſed to accompany this inſtrument, but the real etymology appears to be from χυμβω, *cavity*.

The *Cymbal* was of braſs like our Kettle-drum, and as ſome think in their form, though ſmaller, and it's uſe different.

Caſiodorus and *Iſiodore* call it *Acetabulum*, the name of a cup or cavity of a bone wherein another is lodged or articulated; and *Xenophon* compares it to a horſe's hoof, whence it appears it muſt have been hollow, which alſo appears from the figure of ſeveral other things denominated from it, as baſon, caldron, goblet, caſque, and even a ſhoe, ſuch as thoſe of *Empidocles*, which were of braſs.

In effect, the ancient *Cymbals* appear to have been very different from our Kettle-drums in form and uſe; to their exterior cavity was faſtened a handle, whence *Pliny* takes occaſion to compare them to the upper part of the thighs *Coxendicibus*; and *Rabanus* to a phial.

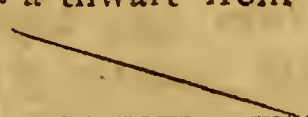
They were ſtruck one againſt another in a cadence, and made a very acute ſound: Their invention is attributed to *Cybele*, whence they were uſed in feaſts and ſacrifices; ſetting aſide theſe occaſions, they were ſeldom uſed but by diſſolute and effeminate people.

Lampadis, who has worte on this ſubject, attributes their invention to the *Curetes* or inhabitants of mount *Ida* in *Crete*; it is certain theſe, as well as the *Corybantes* or guards of the kings of *Crete*, and thoſe of *Rhodes* and *Samothriaca* were reputed to excell in the muſic of the *Cymbal*.

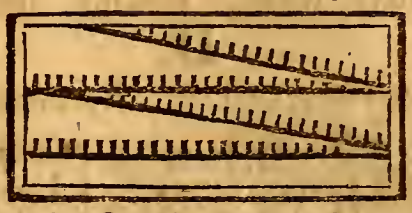
The *Jews* had their *Cymbals*, or at leaſt ſuch inſtruments as the *Greek* and *Latin* tranſlators render *Cymbals*, but as to their matter, form, *&c.* the critics are ſtill in the dark.

The modern *Cymbal* is a paultry inſtrument, chiefly in uſe among vagrants and gypſies; it conſiſts of a ſteel wire in a triangular form, whereon are paſſed five rings, which are touched and ſhifted along the triangle with an iron rod held in the left hand, but it is ſupported in the right hand by a ring to give it the freer motion.

Durandus ſays, that the monks uſe the word *Cymbal* for the bell hung in the cloiſter, uſed to call them to the refectory.

There is a kind of inſtrument which we likewiſe call a *Cymbal*, which differs greatly from that above deſcribed. It conſiſts of a frame about four feet long, and two and a half wide, along which there is a bar of wood laid ſtraight, and a ſecond a-thwart from one corner to the ſtrait one in this manner  , and a third ſtraight, which has one like the other that meets it at one end within a little

little diſtance ſo that all the bars lye thus in the frame;



on each of theſe bars is fixed an equal number of pins, about twenty eight upon the two firſt, and near twelve or thirteen or thoſe behind; which pins are not ſharp, but their points are rounded; each of theſe ſupports a bar or wedge of a particular kind of metal, but chiefly a compound of bell-metal and ſilver, at each end, the longeſt whereof is about ten inches, about one and a quarter wide, and about half an inch thick, or not quite ſo much; theſe bars have a round hole about half through, to fit the pins, the ſound of the longeſt is C, the others are diminiſhed (in length only) according to the proportion of the intervals in muſic, and thoſe of the ſecond row anſwer to the flats and ſharps of the Spinet: There is near forty in all, ſo that this inſtrument has ſomething more than three octaves in compaſs, and may be reckoned an inſtrument of percuſſion by reaſon 'tis played by ſtriking it with nobs of wood at the end of ſticks. The ſound it yeilds is very agreeable, being ſomething exceeding ſoft, the low notes reſembling the Flute, but the high ones have not ſo much duration as theſe, yet their ſound may be compared to that of a ſmall Flagelet.

CYTARA, or *Cythara*, an ancient muſical inſtrument, by ſome ſuppoſed to be the ſame with the Lyre, at leaſt a ſpecies of Lyre; by others different; though it's preciſe ſtructure does not appear. See LYRE.

The ancients deſcribe it in the triangular form of the *Greek Delta* or letter D Δ. The Poets aſcribe it's invention to *Apollo*.

D.

D In thorough baſſes, marks what the *Italians* call *Deſcanto*, and intimates that the treble ought to play alone, as T does the tenor, and B the baſs. See DESCANT.

D A an *Italian* propoſition, ſignifying ſometimes *by*, as *Da Capella*. See CAPELLA; ſometimes *for*, as *Sonata da Camera*, See CAMERA; ſometimes *from*, as *Da Capo*, from the beginning. See D C. or CAPO. Sometimes *to*, as *Da Suonar*, to ſound or play; and likewiſe *with*, as *Stromenti da Arco*, inſtruments to be played with a bow.

D A L', the ſame as *Da*. See D A.

D C, an abbreviation of *Da Capo*, i. e. at the head or beginning; theſe words or letters, are commonly met with at the end of rondeaus, or ſuch airs or tunes as end with the firſt ſtrain, and intimate that the ſong is to be begun again, and ended with the firſt part. See CAPO.

DECIMA, is one of the intervals in muſic, by us called a tenth; 'tis compoſed of an Octave and a Tierce Major or Minor. See TERZA or THIRD.

Contrapunto ala DECIMA, is one of the ſpecies of double counterpoint; wherein the principal counterpoint may riſe a tenth above, or fall as much below the ſubject, (by the *Italians* called *Sogetto*) which greatly varies the harmony. See COUNTERPOINT and SOGETTO.

DECIMA *Terza*, is the double ſixth or thirteenth. See SIXTH.

DECIMA *Quarta*, is the double ſeventh. See SEVENTH.

DECIMA *Quinta*, is the double octave or fifteenth. See OCTAVE.

DECIMA *Sexta*, is the ſecond tripled, or ninth doubled. See SECOND and NINTH.

DECIMA *Settima*, is the third tripled, or tenth doubled.

DECIMA *Octava*, is the fourth tripled.

DECIMA *Nona*, is the fifth tripled.

DECLAMATIO, a declamation or crying out; this is uſed for what the *Italians* call *Recitativo*. See RECITATIVO. See alſo LARGO and ORATORIO.

DEDUTTIONE, from the *Latin Deductio*, is the name which *Guido Aretine* gave to the riſe of the voice, in pronouncing the ſylables *Ut, re, mi, fa, ſol, la, quia per has deducitur vox*; as on the contrary, when the voice deſcended by theſe, *la, ſol, fa, mi, re, ut*, he called it *Reductio, quia per has reducitur vox*.

DEGREES,

DEGREES, are the little intervals, whereof the concords or harmonical intervals are compoſed. See INTERVAL and CONCORD.

Muſical degrees are three, the greater tone, leſs tone, and ſemi-tone. See TONE and SEMI-TONE.

The primary cauſe of the invention of degrees or intervals leſs than concords, and whereby concords are divided, and as it were gradutated, *Des Cartes* judges to have been this, that if the voice were always to proceed by harmonical intervals, there would be too great a diſproportion or inequality in the intenſeneſs thereof, which would weary both the ſinger and the hearer.

Thus ſuppoſing A and C the diſtance of a third, if the voice were to proceed immediately, aſcending from A to C, then becauſe C being the acuter ſound, ſtrikes the ear with more force than A, leaſt that proportion ſhould prove uneaſy, another ſound B is placed between them, by which, as by a ſtep or degree, we may move upwards or downwards more eaſily, and with leſs unequal force in raiſing or falling the voice.

Hence it appears, ſays that author, that the degrees are only certain mediums contrived to be put betwixt the extreams of concords, for moderating their inequality, and are of uſe only with regard to concords; ſo that when the voice has moved one degree, the ear is not ſatisfied 'till we come to the other, which therefore muſt be concord to the firſt ſound. The ſubſtance of what is here alledged comes to this; that by a fit diviſion of the concording intervals into leſſer ones, the voice will move ſmoothly from one note to another, and the hearer be prepared for a more exquiſite reliſh of the perfect intervals, whoſe extreams are the proper notes in which the ear finds the expected reſt and pleaſure.

Such is the end and office of degrees or leſs intervals. —— Now there being among us only three that experience recommends as agreeable, whoſe ratios are 8 : 9, called the greater tone; 9 : 10, called the leſs tone; and 15 : 16 called the ſemi-tone; by theſe alone, a ſound can be moved upwards or downwards ſucceſſively from one extreme of a concord to another, and produce true Melody; and by means of theſe ſeveral voices, are alſo capable of the neceſſary variety in paſſing from concord to concord.

As to the original of theſe degrees, they ariſe out of the ſimple concords, and are equal to their differences. Thus 8 : 9 is the difference of a fourth and a fifth; 9 : 10 is that of a leſſer third and fourth, or of a fifth and greater ſixth; and 15 : 16 is the difference of a greater third and

fourth,

fourth, or a fifth and a leſſer ſixth. See THIRD, FOURTH, FIFTH and SIXTH.

For the uſe of degrees in the conſtruction of the ſcale of muſic. See SCALE and GAMUT.

DEMI, the ſame as ſemi, half. See SEMI.

DEMI-DITONE, the ſame with tierce minor. See TIERCE or THIRD.

DEMIQVAVER, is a note in muſic marked thus , two of which are equal to a Quaver. See NOTE and QUAVER.

DEPRESSIO, the fall of the hand in beating time, and the ſame with the *Greek* word *Theſis*. See ARSIS and THESIS.

To DESCANT, to run a diviſion or variety upon one, two, or more given notes with an inſtrument or voice.

DESCANT, or *Deſcanto*, the art of compoſing in ſeveral parts. See COMPOSITION.

DESCANT, in threefold, plain, figurative, and double.

Plain DESCANT, is the ground work and foundation of all muſical compoſitions, conſiſting entirely in the orderly placing of many concords, anſwering to ſimple counterpoint.

Figurate or *florid* DESCANT, is that part of an air of muſic wherein ſome diſcords are concerned, as well, though not ſo much, as concords. This may be termed the ornamental and rhetorical part of muſic, in regard, that there are introduced all the varieties of points, ſyncopes, diverſities of meaſures, and whatever is capable of adorning the compoſition.

DESCANT *double*, is when the parts are ſo contrived, that the treble or any high part may be made the baſs, and *è contra*. See HARMONY, COUNTERPOINT, and MELODY.

DESOLATA *Syncope*, *Conſonans Deſolata*. See SYNCOPE.

DEUTERUS. See PROTOS.

DI, an *Intalian* article, which when placed before the chriſtian name of a perſon, ſignifies *of*, as *Di Gio. Maria Bononcini*, *of John Maria Bononcini*; it has the ſame ſignication alſo before many ſubſtantives, as *Salmi di Terza*, pſalms of tierce, or in three parts, *&c.*

DI *ſeconda*, *di terza*, *di quarta*, ſignifies a riſe or fall of a ſecond, third, fourth, *&c.* And before ſome adverbs, it ſignifies *of*, or *from*, as *Di ſopra*, *from above*, *Di ſotto*, *from below*, *&c.*

DIAFONI *Suoni*. See SUONO.

DIAGRAM, in the antient muſic, was what we call the ſcale or gamut in the modern. See SCALE and GAMUT.

The

The extent of the *Diagramma* which was called *Syſtema perfectum*, was a diſ-diapaſon, or two octaves, in the ratio of 1 : 4. In that ſpace they had eighteen chords, though theſe according to ſome, had not all different ſounds. See CHORD and LYRE.

To explain it, they repreſent to us eighteen chords or ſtrings of any inſtrument, as of the Lyre, ſuppoſed to be tuned according to the proportion of any of the Genera, *viz. Diatonic*, *Chromatic* or *Enharmonic*. See GENUS, DIATONIC, CHROMATIC and ENHARMONIC.

As the Lyre was improved and had more chords added to it, ſo was the *Diagramma*; by ſuch means it came from 4 to 7, then 8, then 10, then 14, and at laſt to 18 Chords. See LYRE.

To each of theſe chords or ſounds they gave a particular name, taken from it's ſituation in the *Diagramma*, or on the Lyre. Their names and orders commencing from the loweſt, are as follow: *Proſlambanomenos*, *Hypate-hypaton*, *Parhypate-hypaton*, *Lychanos Hypaton*, *Hypate Meſon*, *Parhypate Meſon*, *Lychanos Meſon*, *Meſe*, *Trite Synemmenon*, *Paranete Synemmenon*, *Nete Synemmenon*, *Paramoſe*, *Trite Diezeugmenon*, *Paranete Diezeugmenon*, *Nete Diezeugmenon*, *Trite Hyperbolæon*, *Paranete Hyperbolæon*, *Nete Hyperbolæon*.

Guido Aretine improved this ſcale or *Diagram* very greatly, finding it of too ſmall extent, he added five more chords or notes to it; laid them all down on a ſtaff of five lines, and inſtead of the long *Greek* names above-mentioned, named all his notes by *Gregory*'s ſeven letters, and afterwards by the ſyllables *ut*, *re*, *mi*, &c. See NOTE and GAMMUT.

The firſt and loweſt note in his ſcale he marked γ, and called it *Gamma*; whence the whole ſcale became denominated *Gammut*.

DIALOGO, ſignifies a piece of muſic for, at leaſt, two voices, or two inſtruments, which anſwer one another; and which frequently uniting, make a trio with the thorough baſs.

They are very much uſed by the *Italians* in their operas, oratorios, ſerenatas, *&c.*

DIAPASON, a muſical interval, by which moſt authors who have wrote on the theory of muſic, uſe to expreſs the octave of the *Greeks*; as they uſe *Diapente*, *Diateſſaron*, and *Hexachord*, to expreſs fifth, fourth and ſixth. See OCTAVE.

The *Diapaſon* is the firſt and moſt perfect of the concords; if conſidered ſimply, it is but one harmonical interval, tho' if conſidered diatonically, by tones and ſemi-tones, it contains

ſeven

ſeven degrees, *viz.* the three greater tones, two leſſer tones, and two greater ſemi-tones.

The interval of a *Diapaſon*, that is, the proportion of it's grave ſound to it's acute, is duplicate, *i. e.* as 2 : 1. See INTERVAL.

DIAPASON, among the muſical inſtrument makers, is a kind of rule or ſcale, whereby they adjuſt the pipes of their Organs, and cut the holes in their Flutes, Hautboys, *&c.* in due proportion for performing the tones, ſemi-tones and concords juſt.

A ſquare being divided into eight equal parallelograms, the points wherein a diagonal line interſects all theſe parallelograms, expreſs all the uſual intervals in muſic: And on this principle it is, that the *Diapaſon* is founded.

There is a particular kind of *Diapaſon* for Trumpets; ſerving as a ſtandard or meaſure of the different magnitudes they muſt have to perform the four parts of muſic. See TRUMPET.

There is another kind for Sacbuts and Serpents, ſhewing how far they are to be lengthned and ſhortened, to raiſe or fall from one tone or interval to another.

DIAPASON-DIAEX, a kind of compound concord, whereof there are two ſorts: the greater, which is in the proportion of 10 : 3; and the leſſer, in that of 16 : 5, called a thirteenth. See CONCORD.

DIAPASON-DIAPENTE, a compound conſonance in a triple ratio, or as 3 : 9. See CONCORD.

This interval, ſays *Martianus Capella*, conſiſts of nine tones and a ſemi-tone, nineteen ſemi-tones, and thirty eight dieſes.

The *Diapaſon-Diapente* is a ſymphony made when the voice proceeds from the firſt to the twelfth ſound; the word is properly in the *Greek* muſic, what we call a twelfth.

DIAPASON-DIATESSARON, a compound concord, founded on the proportion of 8 : 3.

To this interval *Martianus Capella* allows eight tones, and a ſemi-tone, ſeventeen ſemi-tones, and thirty four dieſes.

This is when the voice proceeds from it's firſt to it's eleventh ſound. The moderns would rather call it the eleventh.

DIAPASON-DITONE, a compound concord, whoſe terms are as 10 : 4, or 5 : 2.

DIAPASON-SEMI-DITONE, a compound concord, whoſe terms are in the proportion of 12 : 5.

DIAPENTE, in the antient muſic, an interval, making the ſecond of the concords, and with the *Diateſſaron* an octave. See DIATESSARON.

This

This is what in the modern muſic is called a fifth. See FIFTH.

The *Diapente* is a ſimple concord; yet if conſidered diatonically, it contains four terms, two greater tones, a leſs tone, and a greater ſemi-tone; the *Diapente* is the greateſt part of the octave, (*i. e. Diapaſon*) harmonically divided. Is is produced when the voice paſſes from it's firſt to it's fifth ſound.

There are, ſays *Ariſtides*, four kinds of fifths, the firſt begins at *Hypate Meſon*, and ends at *Parameſe*, which has a ſemi tone for it's loweſt interval; the ſecond from *Parhypate Meſon* to *Trite Diezeugmenon*, in which a ſemi-tone is the higheſt interval; the third from *Lychanos Meſon* to *Paranete Diezeugmenon*, in which the ſemi-tone is the ſecond interval from the laſt or higheſt ſound; and the fourth from *Meſe* to *Nete Diezeugmenon*, wherein the ſemi-tone is the ſecond interval from it's firſt or graveſt ſound.

DIAPENTE *col Ditono*, is by *Zarlin* and many others uſed for what we call the ſeventh major. See SEVENTH.

DIAPENTE *col Semiditono*, is the ſeventh minor. See MAJOR and MINOR.

DIASCHISMA, is an interval in muſic, which contains two commas. See COMMA.

DIASTEM, a name the ancients gave a ſimple interval, in contradiction to a compound one, which they called a ſyſtem. See SYSTEM.

Muſicians divide intervals into two kinds, and one of them they call a ſyſtem, which is to contain at leaſt two intervals in *Diatonic* kind of muſic, but in the *Enharmonic* it contains more.

The other they call *Diaſtem*, is a mere ſimple interval; the proper ſignification of the *Greek* word being an interval. A *Diaſtem* differs in each of the *Genera*, in the *Enharmonic*, *Dieſis* is the leaſt *Diaſtem*, in the *Chromatic* and *Diatonic*, the ſemi-tone is ſo called. See SYSTEM and INTERVAL.

DIATESSARON, in ancient muſic, was a concord or harmonical interval compoſed of a greater tone, a leſs tone, and one greater ſemi-tone; it's proportion in numbers is as 4 : 3. See CONCORD.

By the moderns it is called a fourth. See FOURTH.

DIATONIC, an epithet given to muſic, as it proceeds by tones and ſemi-tones, both aſcending and deſcending. See MUSIC and GENUS.

The *Grecian* authors divide the ſorts of muſic into *Diatonic*, *Chromatic*, and *Enharmonic*. See CHROMATIC and ENHARMONIC.

DIATONIC muſic, according to *Nichomachus* and others, allows of three degrees, the greater tone, leſs tone, and ſemi-tone. See TONE and SEMI-TONE.

Hence *Diatonic* muſic appears moſt natural, and of conſequence the moſt ancient. Indeed *Ariſtoxenus* abſolutely ſays it was the firſt, and that from a diviſion of it's intervals, aroſe the other two. The *Genus* or kind that makes the character of the *Diatonic* muſic, is called *Genus Diatonicum*.

In the *Diatonic* muſic there is a tone between every two notes in the ſcale, except *mi*, *fa*; and as the *French* term it, *ſi* and *ut*, where there is only a greater ſemi-tone. See SCALE.

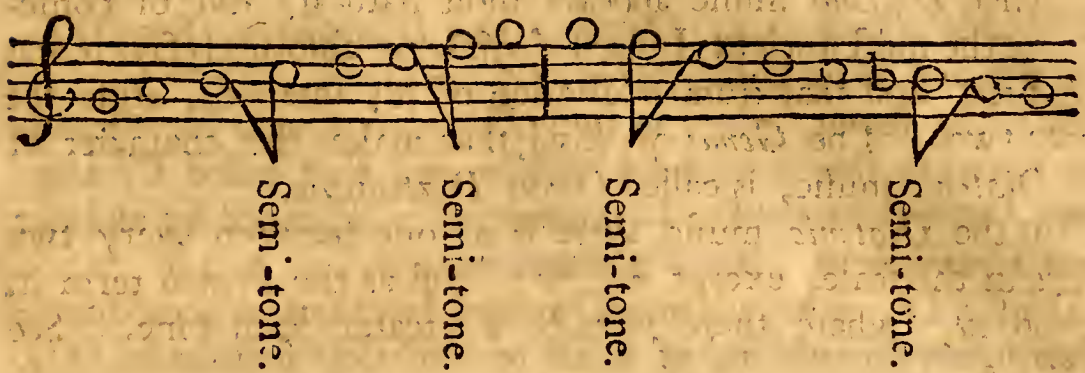
When this order or progreſſion of the notes is changed by the introducing flats ♭♭ or ſharps ♯♯, ſo that thereby it's intervals are divided into two ſemi-tones, either major or minor, the *Diatonic* is then changed and becomes *Chromatic*. But if this alteration is made only here and there in particular places when neceſſary, 'tis called the mixed *Genus*, or *Diatonico-Chromatico*, which *Genus* alone is uſed by the moderns.

The *Diatonic Genus*, ſays *Ariſtoxenus*, is eaſily diſcoverable, in that therein two tones, or three at moſt, are found together; whereas in either of the other 'tis not ſo, and that it has not a ſemi-tone on each ſide of a tone; and again in that two ſemi-tones never follow one another therein, as is found in the other two.

We ſhall here add the *Diatonic Diagram* or ſcale from *Nichomachus*, *Euclid* and *Gaudentius*; it's loweſt ſound, as well as that of the other two is *Proſlambanomenos*, which is diſtant from *Hypate Hypaton* a tone, from thence to *Parhypate Hypaton* a ſemi-tone, thence to *Lychanos Hypaton* a tone, thence to *Hypate Meſon* another tone, to *Parhypate Meſon* a ſemi-tone, from thence to *Lychanos Meſon* a tone, diſtinguiſhed by the name of *Diatonos*, thence to *Meſe* a tone, and thence to *Parameſe* another tone, thence to *Trite Diezeugmenon* a ſemi-tone, thence to *Paranete Diezeugmenon* a tone, and a tone from thence to *Nete Diezeugmenon*, a ſemi-tone to *Trite Hyperbolæon*, thence to *Paranete Hyperbolæon* a tone, and from thence to *Nete Hyperbolæon* another tone.

A Diatonic *octave rising by* B ♮ *and falling by* B ♭.

Beginning at G, *instead of* A *below it.*



DIATONICO *Systema.* See SYSTEM.

DIATONICO *Diatonico*, according to *Zarlin*, is the pure and natural *Diatonic* genus, or when the progress of the notes is by beccare or B natural ♮, in which not one of the sounds is in the least altered, such is the plain chant of the church.

If there be a flat ♭, placed after the cleff, the B, or as the *French* call it, the *Si*, is lowered a semi-tone minor, and this *Zarlin* calls *Diatonico Molle*, or by ♭. For transposition of the mode or tone a fourth higher, or a fifth lower than natural. See TRANSPOSITION.

DIATONICI *Suoni.* See SUONO.

DIATONOS, is a *Greek* term, whereby four sounds of the ancient system are distinguished, as *Hyperbolæon Diatonos*, *Diezeugmenon Diatonos*, *Meson* and *Hypaton Diatonos*, according to *Martianus Capella*, and others. See each under it's proper article.

DIEZEUGMENON, *disjoint*, *separated*, this is applied to one of the tretrachords of the ancient *Greek* system. See TETRACHORD and SYSTEM.

DIEZEUGMENON, says *Aristoxenus*, cannot be but where there is a tone between two tetrachords, which tone makes an immoveable sound in each of the *Genera*.

According to *Bacchius* senior, 'tis when there is a tone between two sounds, which are called *Baripicni*. See BARIPICNI.

DIEZEUGMENON *Nete*, is the note called by us *E la mi*.

DIEZEUGMENON *Paranete*, is our *D la sol re*.

DIEZEUGSIS. See TETRACORD, DIEZEUTIC, and DIEZEUGMENON.

DIEZEUTIC tone, in the ancient *Greek* music, was a tone which disjoined two fourths, one of each side of it; and which being joined to either, made a fifth. This, in

their muſic, was from *Meſe* to *Parameſe*, (*Boetius de Muſica, cap. xxv. lib.* 1°.) that is, from our A to B; ſuppoſing *mi* to ſtand in B *ſub mi*, they allowed to their *Diezeutic* tone, which is our *la mi*, the proportion of 9 : 8, as being the unalterable difference of *Diapente* and *Diateſſaron*. See DIAPENTE and DIATESSARON.

Bacchius ſenior, gives us two *Diezeutic* tones, for there is one between the tetrachord *Meſon* and that called *Diezeugmenon*, and the tetrachord *Synemmenon* is disjoined by another from *Hyperbolæon*. See TETRACHORD.

DIESIS, is a diviſion of a tone leſs than a ſemi-tone; or an interval conſiſting of a leſs or imperfect ſemi-tone, *i. e.* the placing ſemi-tones where there ought to be tones, or tones where there ought to be only ſemi-tones.

DIESIS, is the ſmalleſt and ſofteſt change or inflexion of the voice imaginable; it is called a feint, and expreſſed thus X, by a St *Andrew*'s croſs, or *Saltier*.

Ariſtotle calls *Deiſes* the elements of the voice, as letters are thoſe of diſcourſe; indeed *Ariſtotle*'s *Dieſes*, it appears, were different from ours, and we find *Vitruvius* and all the *Greek* authors expreſſly make *Dieſis* a quarter of a tone. But the *Pythagoreans*, who were held the inventors of the name *Dieſis*, did not make it ſo ſmall; they only divided the tone into two unequal parts, and they called the leſſer *Dieſis*, which we call a leſſer ſemi-tone, and the greater, which we call the greater ſemi-tone, they called *Apotome*. See SEMITONE and APOTOME.

But in after times, when the tone came to be divided into three and four parts, the name *Dieſis* was retained to them all; and hence thoſe different accounts we meet withal in authors, of the quantity of the *Dieſis*.

The harmonical *Dieſis*, is the difference between a greater and a leſs ſemi-tone.

DIESES are divided into three kinds; the leſſer enharmonical *Dieſis* or ſimple *Dieſis*, marked by a ſingle croſs, raiſes the note following two commas, or about a quarter of a tone; and is, ſay *Ariſtoxenus* and *Ariſtides*, the leaſt interval that is ſung; and again they ſay, that never more than two are found together in whatſoever genus, nor are thoſe two of the ſame kind. The chromatic or double *Dieſis*, denoted by a double croſs, raiſes the note following by a leſſer ſemi-tone, or four commas, which is the common *Dieſis*. The greater enharmonical *Dieſis* denoted by a triple croſs, raiſes the following note ſix or ſeven commas, or about three quarters of a tone. *Ariſtoxenus* ſays, that the chromatic *Dieſis* exceeds the enharmonic by a twelfth part of a tone, and *Euclid*, that

tis

'tis the third part of a tone, *i. e.* the *Dieſis Chromatica*. None but the double *Dieſis* is uſed in modern muſic; a flat is frequently uſed to take away the *Dieſis*, and a *Dieſis* to take away the flat.

When ſemi-tones are placed where regular tones ſhould be, or a tone where a ſemi-tone ſhould be, it is called a *Dieſis* or feint. See FEINT.

DIFFERENTIA. See HARBITUDO.

DIMINISHED *Interval*, is a defective interval, or an interval that is ſhort of it's juſt quantity, by a leſſer ſemi-tone, *&c.* See INTERVAL and SEMI-TONE.

DIMINUTION, is when there are ſeveral words which are to make tones, and ſeveral quick motions in a cadence, ſeveral quavers, ſemi-quavers, *&c.* correſponding to a crotchet or minim, and as when a ſemi-breve is divided into two minims, four crotchets, *&c.* of this there are many kinds, if done in conjoint degrees, 'tis called *Trilli*, *Tremolli*, *Groppi*, *Circoli mezzi*, *Tirate*, *Ribattute di gola*, &c. and if in disjoint, 'tis ſaid to be done *per Salto*. See each under it's proper article.

DIMINUTIO, ſignifies *diminiſhed*, as a diminiſhed or rather a divided cadence, interval, counterpoint, *&c.* all intervals wanting a ſemi-tone minor of their full quantity, are called diminiſhed intervals, as alſo *imperfect*. When a ſharp is placed in a lower part, or a flat in a higher, the interval from that may be called *diminiſhed*.

D'INGANNO. See INGANNO.

DIRITTA, *Contrapunto alla Diritta*, according to *Angelo Berardi*, is when one is obliged to raiſe or fall the voice by the ſame degrees, *i. e.* by an equal number aſcending or deſcending, without making a leap, even of the interval of a third. This is properly as much as to ſay, *in conjoint degrees*. See SALTO, GRADO and THIRD.

DISCORD, the relation of two ſounds, which are always and of themſelves diſagreeable, whether applied in ſucceſſion or conſonance. See SOUND.

If two ſounds are in ſuch a relation of tune, *i. e.* have ſuch a difference of tune, as that being ſounded together, they make a mixture or compound ſound, which the ear receives with diſpleaſure, it is called a *Diſcord*; on the contrary, where it receives it with pleaſure, it is called a concord: And whatever two ſounds make an agreeable or diſagreable compound, they will have the ſame effect reſpectively, if they be applied in ſucceſſion. See TUNE and CONCORD.

As concords are denomitated harmonical intervals, ſo may *Diſcords* be named unharmonious ones. See INTERVAL.

DISCORDS

DISCORDS are distinguished into concinnous and inconcinnous intervals. The concinnous, called by the ancients *Emmeli*, are such as are apt or fit for music, next to, and in combination with concords.

These are relations, which in themselves, are neither very agreeable nor disagreeable; and have only a good effect in music, by their opposition as they heighten, and illustrate the more natural and essential principles of the pleasure we seek for; as by their mixture and combination with them, they produce a variety necessary to our being better pleased.

Notwithstanding this, they are still called *Discords*; as the bitterness of some things may help to set off the sweetness of others, and still be bitter.

The inconcinnous *Discords*, by the ancients called *Ecmeli*, are such as never are chose in music, as having too great a harshness in them, tho' even the greatest *Discord* is not without it's use. See CONCINNOUS, *&c.*

The essential principles of harmony, harmonical intervals, or concords, are but few, in number only eight; the indefinite numbers of other ratios, are all *Discords*. Hence Mr *Malcolm* shews the necessity of taking some of the less untoward of these *Discords*, unto the system of music.

In order to this, he considers the effect of having none but harmonical intervals therein.

First, With respect to a single voice, if that should move always from one degree to another, so as every note or sound to the next, were in the ratio of some concord, the variety, which is the life of music, would soon be exhausted; for to move by no other than harmonical intervals, would not only want variety, and so weary us with a tedious repetition of the same things, but the very perfection of such relation of sounds would cloy the ear, in the same manner as sweet and luscious things do the taste; which, for that reason, are artfully seasoned with the mixture of sower and bitter.

Secondly, With respect to music in parts, *i. e.* where two or more voices join in consonance, the general rule is, That the successive sounds of each be so ordered, that the several voices shall be all concords.

Now there ought to be a variety in the choice of those successive concords, and also in the method of their succession; all which depends on the movement of the single parts. So that if they could only move in an agreeable manner by harmonical distances, there are but few different ways wherein they could move from concord to concord; and hereby we should loose much of the ravishment of sounds in consonance. And to this part then, the thing demanded is a

variety

variety of ways, whereby each ſingle voice, or more in conſonance, may move agreeably in the ſucceſſive ſounds, ſo as to paſs from concord to concord, and meet in every note in the ſame or a different concord, from what they ſtood in at the laſt note.

In what caſes and for what reaſons *Diſcords* are allowed, the rules of compoſition muſt teach; but only joining theſe two conſiderations, *&c.* we find how imperfect muſic would be, without any other intervals than concords. See COMPOSITION.

Beſides the concinnous *Diſcords* uſed deſignedly in muſic, there are ſeveral other *diſcord* relations, which happen unavoidably in a kind of accidental and indirect manner. Thus in the ſucceſſion of ſeveral notes there are to be conſidered, not only the relations of thoſe which ſucceed others immediately, but alſo of thoſe, betwixt which others intervene. Now the immediate ſucceſſion may be conducted ſo as to produce melody; and yet among the diſtant notes, there may be very groſs *Diſcords*, that would not be tollerable in mediate ſucceſſion, and far leſs in conſonance. Thus taking away one ſpecies, *e. g.* that with the greater third, and marking the degrees between each term and the next; and tho' the progreſſion be melodious, as the terms refer to one common fundamental, yet there are ſeveral *Diſcords* among the mutual relations of the terms, *e. g.* from the fourth to the ſeventh greater, is 32 : 45; and from the ſecond greater to the ſixth greater, is 27 : 40; and from the ſecond greater to the fourth, is 27 : 32, all *Diſcords.*

The ſpecies of counterpoint, wherein there is a mixture of *Diſcords*, is called figurative counterpoint; of which there are two kinds: That wherein the *Diſcords* are introduced occaſionally, to ſerve only as tranſitions from concord to concord; and that wherein the *Diſcord* bears a chief part of the harmony. See FIGURATIVE COUNTERPOINT.

Upon the unaccented part of the meaſure, *Diſcords* may tranſiently paſs without any great offence to the ear: This is called ſuppoſition, by reaſon the tranſient *Diſcord* ſuppoſes a concord immediately following it. See SUPPOSITION.

The harmony of *Diſcords*, is that wherein the *Diſcords* are made uſe of as the ſolid and ſubſtantial part of the harmony. For by a proper interpoſition of a *Diſcord*, the ſucceeding concords receive an additional luſtre. Thus the *Diſcords* are in muſic, what the ſtrong ſhades are in painting. See HARMONY.

The *Diſcords* are the fifth when joined with the ſixth, the fourth with the fifth, the ninth of it's own nature is a *Diſcord*, ſo is the ſeventh.

The *Diſcords* are introduced into harmony with due preparations, and muſt be ſucceeded by concords; which is the reſolution of *Diſcords*. The *Diſcord* is prepared by ſubſtituting it firſt in the harmony in quality of a concord; *i. e.* the ſame note which becomes a *Diſcord*, is firſt a concord to the baſs note immediately proceeding that to which it is a *Diſcord*.

The *Diſcord* is reſolved by being immediately ſucceeded by a concord, deſcending from it only by the diſtance of a greater or leſſer ſecond.

DISCRETO, the ſame as CON DISCRETIONE, which ſee.

DISDIAPASON, or rather *Biſ-diapaſon*, a compound concord, deſcribed by *Fa. Parran* as quadruple of 4 : 1, or 8 : 2. See CONCORD.

The *Diſdiapſon* is produced when the voice goes diatonically from it's firſt to it's fifteenth ſound, and may be called a fifteenth.

The voice ordinarily does not go farther than from it's firſt ſound to the *Diſdiapaſon*, *i. e.* it does not go beyond the compound or double octave, for the *Diſdiapaſon* is an octave doubled. See OCTAVE.

The voice may ſometimes riſe ſeveral degrees above the *Diſdiapaſon*, but the effort or ſtruggle diſfigures it, and makes it falſe.

The antient ſcale or *diagramma*, only extended to a *Diſdiapaſon*. *Martianus Capella* gives the *Diſdiapaſon* the proportion of 12 : 3, and adds, that it contains ten tones and four ſemi-tones, *i. e.* 24 ſemi-tones, and 48 dieſes. See DIAGRAM.

DISDIAPASON-*diapente*, a concord in a ſextuple ratio of 1 : 6.

DISDIAPASON-*ſemi-diapente*, a compound concord, in the proportion of 16 : 3.

DISDIAPASON-*ditone*, a compound conſonance, in the proportion of 10 : 2.

DISDIAPASON-*ſemi-ditone*, a compound concord, in the proportion of 24 : 5.

DISSOLUTIO, according to *Bacchius* ſenior, is when a ſound in the enharmonic genus is lowered three dieſes, for thereby that genus is diſolved, and the muſic, or that interval at leaſt, is chromatic; *Spondeaſmus*, ſays *Ariſtides*, is the contrary.

DISSONANCE, or *Diſcord*, a falſe conſonance or concord. See CONCORD and DISCORD.

A *Diſſonance*, is properly the reſult of the mixture or meeting of two ſounds, which are diſagreeable to the

ear

ear, ſuch are the ditones, tritones, falſe fifths, redundant fourths, ſevenths, *&c.* *Diſſonances* are uſed in muſic, and have a good effect, though it be only by accident. See DISCORD.

DISSONANS *Syncope.* See SYNCOPE.

DISSONANTE, ſignifies in general, all diſagreeable intervals. This epithet is particularly given to the ſecond, ſeventh, ninth, and ſometimes the fourth, with their double or replies, *&c.* as alſo to all redundant and defective intervals, as the tritone, falſe fifth, *&c.*

DISTENDENTE *Maniera.* See MUTATION, MANNER and USUS.

DITONE or *Ditonum*, an interval, comprehending two tones. See INTERVAL and TONE.

The proportion of the ſounds that form the *Ditone*, is 4 : 5; and that of the ſemi-ditone, is 5 : 6. *F. Parran* makes the *Ditone* the fourth kind of ſimple concord, as comprehending two tones, according to *Ariſtides*, a greater and leſs. Others make it the firſt diſcord; dividing the *Ditone* into eighteen equal parts or commas, the nine on the acute ſide make the greater tone, as aſſerted by *Salmon de Caux.*

Ariſtides again ſays, various are the diviſions of the *Ditone*; in the enharmonic it contains eight dieſes, in the diatonic, four ſemi-tones, and in the chromatic, it is divided into thirds of a tone, and has ſix thereof for it's complement.

The word is formed of the *Greek*, *Dis* and *Tonos*, *twice* and *tone.*

DITONO *con-diapente*, or *Semi-Ditono con diapente.* See SEVENTH, MAJOR and MINOR.

DITONUM, *ad-ditonum ſupra.* See EPI or HYPER. *Ad ditonum infra.* See HYPO.

DITONUS *cum Diapente*, is the greater ſeventh. See SEVENTH.

DIVISARUM *Tetrachordon ultima*, *extenta*, and *tertia*, See SYSTEM.

DIVISI, ſignifies, divided into two or more parts.

DIVISION, the dividing the interval of an octave into a number of leſs intervals. See INTERVAL, OCTAVE, and SYSTEM.

The fourth and fifth each of them divide the octave perfectly, though differently; when the fifth is below, and ſerves as a baſs to the fourth, the diviſion is called harmonical; when the fourth is below, 'tis called arithmetical. See SCALE and HARMONICAL.

To run a *Diviſion*, is to play or ſing after the manner above-mentioned, *i. e.* to divide the intervals of an octave, fifth, fourth, *&c.* into as many parts, and as agreeably as poſſible, which depends entirely upon taſte and fancy.

DIVITO, denotes a grave ſerious manner of playing, fit to inſpire divotion.

D, LA, SOL, RE, is the fifth note of the ſeptenaries or combination in the gamut; only *re* is wanting in the uppermoſt, and *la* in the lowermoſt.

DO, is a ſyllable uſed by the *Italians* inſtead of *ut*, by reaſon they think it more muſical and reſonant than *ut*, becauſe of the cloſe pronounciation of the letter *U* in their language.

DODECUPLA *di Crome*, is a name by which the *Italians* call the triple $\frac{12}{8}$, in which twelve notes are required, inſtead of four in common time.

DODECUPLA *di Semi Crome*, with them is our triple $\frac{12}{16}$, wherein there are twelve notes inſtead of ſixteen, in a bar of duple time. See TRIPLE and TIME.

DOI, ſignifies *two*.

DOMINANT *of a mode*, that ſound which makes a perfect fifth to the final, in authentic modes; and a third to the final, or ſixth to the loweſt chord of a plagal mode. See MODE and FINAL.

DOMINICALI *Salmi*, in the *Romiſh* church, are certain pſalms, ſung in the veſpers of *Sunday* evening.

DOLCE, ſignifies *ſoft*, *ſweet*, and *agreeable*; as *con Dolce maniera*, after a ſweet and agreeable manner. See CON.

DOPPIO, ſignifies *double*, as *Baſſo Doppio*, ſignifies the double or counter baſs.

DORIC *Mode*, is the firſt of the authentic modes of the ancients; it's character is to be ſevere, tempered with gravity and joy; and is proper upon religious occaſions, as alſo to be uſed in war. It begins *D*, *la*, *ſol*, *re*. See MODE.

Plato admires the muſic of the *Doric* mode, and judges it proper to preſerve good manners, as being maſculine, and on this account, allows of it in his commonwealth.

The ancients had likewiſe their *ſub-doric* or *hypodoric* mode, which was one of the plagal modes. It's character was to be very grave and ſolemn. It began with *re*, a fourth lower than the *Doric*. See MODE.

DOSDUPLA *di Chrome*. See DODECUPLA.

DOUCED, a muſical inſtrument, with ſtrings of wire, commonly called a Dulcimer. See DULCIMER.

DRAMATIC. See MUSIC, ENHARMONIC, *&c.*

DRUM,

DRUM, a military muſical inſtrument, of the pulſatile kind, uſed principally among the foot, to call the ſoldiers together, to direct their march, attack, retreat, *&c.*

The body of the *Drum* is of very thin oak, bent into a cylinder, and covered with parchment, which is ſtrained or braced more or leſs, according to the height or depth of the tone required, by ſtrings, and ſtruck with ſticks.

The height of the *Drum* is equal to it's breadth, which does not exceed two foot and a half, by reaſon no skins can be had to cover bigger.

There are alſo *Drums* whoſe bodies are of braſs, commonly called Tymbals or Kettle *Drums*, uſed among the horſe. To be played on, they are hung or layed a-croſs the ſhoulders of the horſe, before the drummer, who with a variety of odd geſtures, beats them with two little iron bars with balls at the end; their ſound is ſofter and more agreeable than that of the other. And theſe are often uſed in operas, oratorios, tragedies and concerts.

There are divers beats of *Drum*, as the march, double march, aſſemblée, charge, retreat, chamade, *&c.*

DUCTILIS *Tuba.* See SACBUT, TROMBONE, and POSAUNE, *&c.*

DUCTUS, ſays *Ariſtides*, is when we ſound ſeveral notes in conjoint degrees, and is either called *Ductus rectus*, when we raiſe the voice or ſound; or *Ductus revertens*, when we fall; or *Ductus circumcurrens*, when we riſe in the order of *Beccare*, and fall with that of *Bmol*, or *è contra.*

DUE, or *Doi.* See DOI.

DUETTI, a diminutive of *Duo*, a little air or ſong in two parts, or for two voices.

DULCE *Suono.* See DULCINO.

DULCIMER, a muſical inſtrument, with wire ſtrings in a triangular form, ſtrung with about fifty ſtrings, caſt over a bridge at each end, and the acuter gradually the ſhorter, the ſhorteſt about eighteen inches, and the longeſt about thirty ſix; ſtruck with little iron rods: the baſs ſtrings are doubled, and it's ſound is not diſagreeable: To be played on, 'tis laid on a table before the performer, who with the little iron rod in each hand, ſtrikes the ſtrings. This inſtrument is not much uſed except among puppet-ſhews.

DULCINO, a wind inſtrument, otherwiſe called *Quart fagotto*, is the tenor to the Hautboy, and is no more than a baſſoon.

DUO, a ſong or compoſition to be performed in two parts only; one ſung, the other played on any inſtrument, or by two voices. 'Tis alſo called *Duo*, when two voices

ſing different parts, accompanied with a third, which is a thorough baſs. Uniſons and octaves are rarely uſed in *Duos*, except at the beginning and the end.

DUODECIMA, is the twelfth, or the fifth doubled. See FIFTH.

DUPLA, *double*, as *proportione Dupla*, the proportion of 1 : 2, 2 : 4, or 4 : 8, *&c.* two chords or ſtrings, that are in this proportion, produce the octave. See OCTAVE.

DUPLA *Seſqui Quarta*, or *Nonupla di ſemi minime*, is a ſpecies of triple, wherein nine notes are required in a bar, whereof four make a meaſure in common time, 'tis marked $\frac{9}{4}$. See TRIPLE.

DURALE, or *Duro*, *hard*, *harſh*, or more properly *ſharp*. This name is given to B natural, by reaſon it's ſound is ſharp, when compared with B mol, or flat. See FLAT, SHARP, and B QUADRO.

DUX, in fugues is the firſt voice or inſtrument that begins, and ſerves as a guide to the other parts, which are called *comes*, or *followers*. See CONSEGUENTE.

E

E On the keys of an Organ or Harpſichord, denotes the note or ſound *E la mi*.

EAR denotes a kind of internal ſenſe whereby we perceive and judge of harmony and muſical ſounds. See MUSIC.

In muſic we ſeem univerſally to acknowlede ſomething like a diſtinct ſenſe from the external one of hearing, and call it a *good Ear*.

ECCHO, is often uſed inſtead of *Piano*. See PIANO.

ECCHOMETRE, a kind of ſcale or rule with ſeveral lines thereon, ſerving to meaſure the duration and length of ſounds, and ſo find their intervals and ratios.

The word is formed of the *Greek* ηχος, *ſound*, and μετρον, *meaſure*.

ECCLESIASTICO *ſtylo*, is muſic compoſed in the manner of an anthem, *Te deum*, and ſuch like church muſic. See STYLE.

ECCHUS, is a repetition of the voice or ſound, by it's being reflected by the air; it is often imitated in muſic, and pieces compoſed to that end are called *Ecchos*. See MUSIC and SOUND.

Sometimes the word *Ecchus* ſtands for *Piano*, to ſignify that the inſtrument or voice is to play or ſing after a ſoft and ſweet manner. Organs and Harpſichords have what they call *Eccho-ſtop*. See ORGAN, PIANO and HARPSICHORD.

EMELI *Suoni*. See SUONO.

E or *Ed*, ſignifies *and*, as *Allegro ed andante*, *brisk and diſtinctly*.

ELEVATIO, the ſame as *Arſis*, See ARSIS or PER.

This word alſo ſignifies motetts for one, two, three, four or more parts, ordinarily alone, ſometimes with Violins or Flutes, and very often a thorough baſs, which are ſung in a certain office in the *Romiſh Church*, when the body of our Saviour is lifted up, whence the name.

EMIOLIA. See HEMIOLIA.

EMMELI *Suoni*. See SUONO.

EMPHYSOOMENA.
EMPNEOUSTA.
ENCHORDA. } See STROMENTO.

ENHARMONICAL, of, or pertaining to, harmony.

ENHARMONIC *Genus*, is ſaid to have been thus called from it's ſuperior excellence, though wherein it conſiſted,

ſiſted, ſays Mr *Malcolm*, we have not been able to find out. It was allowed by all to be ſo very difficult that few could ever practice it.

The ſeveral *Genera* are divided into diaſtems, upon which their differences depend, thoſe of the *Enharmonic*, according to *Euclid*, are two *dieſes* and the *ditonus*; thoſe of the *Chromatic*, *hemitonium*, and *triemitonium*; and in the *Diatonic*, the *hemitonium* or *limma*, and the two tones.

But under the general names which diſtinguiſh the *Genera*, there are ſeveral intervals and ratios, which conſtitute the *Chroai* or *Colores Generum*, or ſpecies of the *Enharmonic*, *Diatonic* and *Chromatic*. See CHROMATIC and DIATONIC.

Mr *Broſſard* better defines the word, and ſays, 'tis a ſpecies of muſic, the modulation whereof proceeds by intervals leſs than ſemitones, *i. e.* quarters of tones, and that it has two *dieſes* or ſigns of raiſing the voice. See DIESIS.

This *Genus*, ſays that author, was greatly uſed in the *Greek* muſic, eſpecially in dramatic performances. But as thoſe almoſt inſenſible elevations and fallings of the voice are too difficult, and as they ſometimes make the concords falſe, it has been laid aſide and even loſt, though ſome great authors have made many attempts to recover it. See SYSTEM and GENUS.

ENHARMONIC is alſo a particular manner of tuning the voice, and diſpoſing the intervals with ſuch art, that the melody becomes more moving, abounding very much in dieſes or ſemitones.

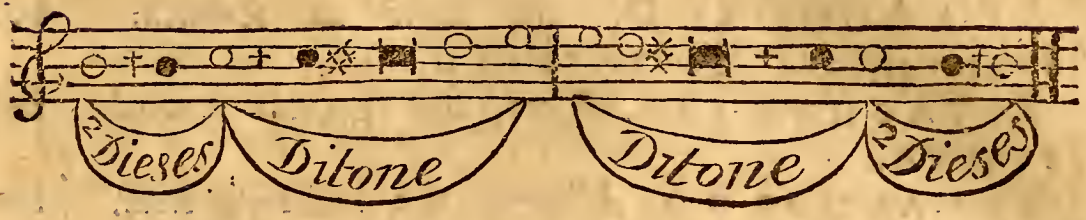
The progreſſion of the *Enharmonic Genus* we ſhall here give the reader from *Euclid*'s *Introduct. Harmonica*.

1 *Proſlambanomenos.*
2 *Hypate Hypaton.*
3 *Parhypate Hypaton.*
4 *Lychanos Hypaton* + *enharmonios.*
5 *Hypate Meſon.*
6 *Parhypate Meſon.*
7 *Lychanos Meſon* + *enharmonios.*
8 *Meſe.*
9 *Trite Synemmenon.*
10 *Paranete Synemmenon* + *enharmonios.*
11 *Nete Synemmenon.*
12 *Paramoſe.*
13 *Trite Diezeugmenon.*
14 *Paranete Diezeugmenon* + *enharmonios.*
15 *Nete Diezeugmenon.*
16 *Trite Hyperboleon.*

17 *Parenete*

17 *Paranete Hyperbolæon* ♯*enharmonios.*
18 *Nete Hyperbolæon.*

An Enharmonic Fourth aſcending, and è contra.



ENHARMONIC *Dieſis*, is the difference between the greater and leſſer ſemitone. See SEMITONE.

ENTATA. See STROMENTO.

EOLIC or EOLIAN *mode*, one of the modes of the ancients, the final whereof was *A mi la*, and the dominant *E ſi mi*, and it's mediant, *C ſol ut*.

The *Eolic mode* was fitteſt for lyric verſes, as having a particular ſweetneſs mixed with gravity. See TUONO.

The *Sub* or *Hypo Eolic*, had the ſame effects with the *Eolic*, and was the *E ſi mi*, a fourth lower than it's authentic or natural mode.

EPI, is a *Greek* prepoſition, as is *Hyper*, both which ſignify *ſupra*, *below*; we find one or other of thoſe words often added to the *Greek* names of ſome of the intervals of muſic, as

EPI or *Hyper-* { *Diateſſaron*, *Diapente*, *Diapaſon*, *Ditonum*, &c.

When we meet with them thus in conjunction they intimate that the voice that is to follow the *dux* or guide, is to take it's pitch a fourth, fifth, eighth, &c. below it, the third voice is to obſerve the ſame with regard to the ſecond, and the fourth to the third, and ſo on through the parts.

EPISYNAPHE, ſays *Bacchius* ſenior, is when three tetrachords or fourths are ſung one after another, without any disjunction, as when we proceed from the *Hypaton tetrachord* to *Meſon*, and thence to *Synemmenon*, between which there is no *Diezeutic* tone. See DIEZEUTIC.

EPITRITO, the ſame as *Seſqui terza*, a certain mathematical proportion, whereby they meaſure two unequal numbers, in which the greater contains the leſs twice, and a third part of the leſs remains, as 4 contains 3 once, and unity over, which is one third of three, or the leſs number;

number; and 8 contains 6 once and 2 over, which is ſtill one third of ſix. See PROPORTION.

EPOGDOO, or *Seſqui octave*, is a proportion of two numbers, wherein the greater contains the leſs once and an eighth part of the leſs remains, as 9 : 8, 18 : 16, See PROPORTION, OCTAVE and SESQUI.

EPTACHORDO, the ſame as ſeventh. See SEVENTH, and HEPTACHORD.

EPTACHORDO *Majore*, the greater ſeventh. See SEVENTH.

EPTACHORDO *Minore*, the leſſer ſeventh. See SEVENTH.

EQUI *Suoni*. See SUONO.

ESSACHORDO *Maggior* and *Minore*, the greater and leſſer ſixth. See SIXTH and HEXACHORD.

ETTACHORDO. See HEPTACHORD.

EVOVÆ. See TUONO.

EUTHIA, according to *Martianus Capella*, is a *Greek* term of the ſame ſignification of the *Latin Ductus rectus*, and the *Italian Conducimento retto*. See DUCTUS and CONDUCIMENTO.

EXCELLENS. See HYPERBOLÆON.

EXCELLENTIUM *Tetrachordon*, *Ultima*, *Extenta*, *Tertia*. See SYSTEM and HYPERBOLÆON.

EXCLUSUS *Sonus*. See TRIAS HARMONICA.

EXTEMPORANEUM *Contrapuntum*. See COUNTERPOINT.

EXTENTUS, *Extenta*. See PARANETE and LYCHANOS. Four chords of the ancient *Greek* ſyſtem bear theſe names, *viz*. *Paranete Diezeugmenon*, and *Paranete Synemmenon*, *Lychanos Hypaton*, and *Lychanos Meſon*. See SYSTEM.

Diviſarum EXTENTA. See PARANETE DIEZEUGMENON and SYSTEM.

Mediarum EXTENTA. See LYCHANOS MESON and GENUS.

Principalium EXTENTA. See LYCHANOS HYPATON, and SYSTEM.

EXTENTIO. See USUS.

EXUPERANS. See HYPERBOLÆON.

F

F Often ſtands for the word *Forte*. See FORTE.

F. or *Fa*, is the baſs cleff placed at the beginning of the lines of a piece of muſic, generally on the fourth line upwards; alſo on the third, and on any other, at pleaſure. See CLEFF.

Indeed the characters wherewith the F, and C cleffs are marked, bear no reſemblance to thoſe letters: Mr *Malcolm* thinks it would be well if we uſed the letters themſelves, but cuſtom has carried it otherwiſe: The ordinary character of the F cleff is 𝄢: which *Kelper* takes a world of pains to deduce by corruption from the F itſelf. See CHARACTER.

F A is one of the ſyllables invented by *Guido Aretine*, to mark the fourth ſound of the modern ſcale of muſic, riſing thus, *ut*, *re*, *mi*, *fa*. See NOTE and GAMUT.

We diſtinguiſh two *Fa*'s in the modern ſcale, *B fa ſi* by b *mol* or ♭, and *f ut fa* by beccare ♮. See B QUADRO.

The ſounds which we expreſs by this letter or ſyllable were in the *Grecian* ſyſtem the *Parhypate Meſon*, and it's octave higher *Trite Hyperbolæon*. See SYSTEM.

F A *finto*, or a feign'd *F*, is a feint upon that note: this is the caſe of every note that has this mark before it ♮, but the *mi* and *ſi*, or our *E* and *B* more particularly, and is what we commonly call the flat of any note. See FLAT.

F A C, is and abbreviation of *Facciata*. See CARTA.

F A C C I A T A, is uſed as *Pagina*, or ſhortned *Pag.* and ſignifies the ſame thing.

F A G O T T I N O, is a ſingle Curtail, a muſical inſtrument ſomething like the Baſſoon. See BASSOON.

F A G O T T O, is the double Curtail, or in reality a Baſſoon, as big again as the former.

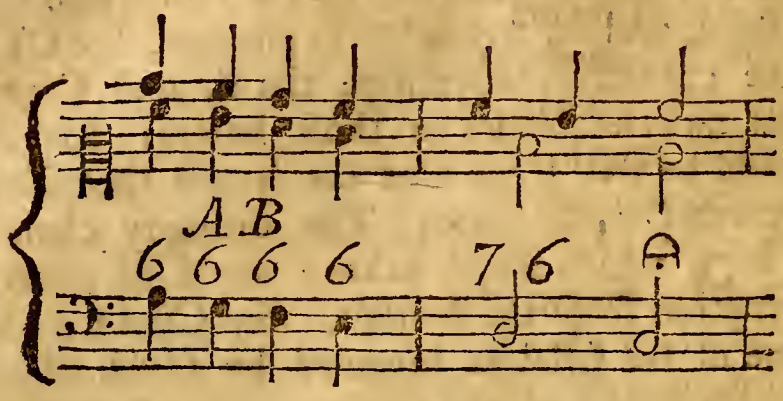
F F, ſtands for *Forte Forte*, and denotes to play ſtrong and loud. See FORTE and FORTISSIMO.

F A N T A S I A, *Fancy*, is a ſort of compoſition wherein the compoſer tyes himſelf to no particular time, but ranges according as his fancy leads, amidſt various movements, different airs, *&c.* this is otherwiſe called the capricious ſtyle; before ſonatas were uſed there were many of this kind, ſome of which remain even now. See CAPRICIO.

F A L S A *Diminuta*, or *Defettiva quinta*, a *falſe* or *defective fifth*. See DIAPENTE or FIFTH.

F A L S O *Bordone*, is ſaid of the burden or ground baſs of a ſong, when it is not exact to the rules of harmony, *i. e.* when the notes move all the ſame way, as is often the caſe in

the Pſalms and other parts of divine office. But the *Italians* give this name to a certain harmony produced by the accompanyments of ſeveral ſixths following one another, which make ſeveral fourths between two higher parts, becauſe the third part is obliged to make tierces with the baſs.



Some are of opinion that the *B* of the middle part marked *A* ſhould be preceeded by a *B mol*, to avoid the falſe relation of a *Tritone* with the *Fa* in the baſs marked *B*; others give themſelves no trouble about that, but pretend that on many occaſions this diſſonance has it's beauty; we find examples of both theſe methods in eminent authors. But theſe things, ſays *Broſſard*, depend more upon fancy than any juſt rules.

FEINT or *Semitone*, the ſame with what is called *Dieſis*. See DIESIS.

FAVORITO, as *Choro Favorito*, is a chorus in which are employed the beſt voices and inſtruments to ſing the recitativos, play the ritornellos, *&c.* this is otherwiſe called the little chorus, or *choro recitante*. See RECITANTE.

FERIO, I *beat*, I *ſtrike*. See SYNCOPE.

FERMO. See CANTO FERMO. See alſo CHANT.

FIATO. See VOLTA.

FIFARO, a ſort of little pipe, like a *Flageolet*, 'tis uſually accompanied by a little Drum, and theſe thus joined, are called the Pipe and Tabour. See TABOUR and DRUM.

FIFE, a ſort of wind muſic, being a ſmall pipe. See FISTULA.

FIFTH, one of the harmonical intervals or concords. See INTERVAL. The *Fifth* is the ſecond in order of the concords, the ratios of the chords that afford it, are as 3 : 2. See CHORD and CONCORD.

It is called *Fifth*, as containing five terms or ſounds between it's extremes, and four degrees, ſo that in the natural ſcale of muſic, it comes in the fifth place or order, from the fundamental. See SCALE.

The

The ancients call this interval *Diapente*, and the *Italians* at preſent, *Quinta*. See DIAPENTE and QUINTA.

The *imperfect* and *defective* FIFTH, called by the ancients *Semi-Diapente*, is leſs than the *Fifth* by a leſſer ſemitone. See TONE and SEMITONE.

FIGURA, in general, means all ſorts of figures made uſe of in muſic, whether for notes or pauſes, originally they were only dots, ſet up and down the ſpaces, and they were all of equal length, as they are ſtill in the *Gregorian* or plain chant. See CHANT.

'Twas about the year 1330 or 1333, that *Jean de Muris* invented notes of different length, and they are what are properly meant by the *Italian* word *Figura*.

This word means alſo that variety of figures or notes of different value in a ſong, which are the chief ornaments thereof, as trillos, quavers, *&c.* whence it is called *figurate counterpoint*.

FIGURATE *Deſcant*. See DESCANT.

FIGURATE *Counterpoint*, is that wherein there is a mixture of diſcords along with concords. See COUNTERPOINT.

'Tis a rule in compoſition, that the harmony muſt be full on the accented part of the meaſure, *i. e.* nothing but concords are allowed in the beginning and the middle, or the beginning of the firſt half of the bar, and the beginning of the latter half thereof in common time; and the beginning or firſt of three notes in triple time; *i. e.* not in conjoint degrees, but by reſolution and preparation, diſcords are abſolutely neceſſary. But upon the unaccented parts this is not ſo neceſſary, for diſcords may there tranſiently paſs without much offence. See ACCENT.

This the *French* call *ſuppoſition*, becauſe the tranſient diſcords ſuppoſe a concord immediately following. See SUPPOSITION.

Where diſcords are uſed as the ſolid and ſubſtantial parts of the harmony, the counterpoint is properly called the harmony of diſcords. See HARMONY and DISCORD.

Mute FIGURE, the ſame as the reſt or pauſe. See PAUSE and REST.

FILUM, is by the *Italians* called *Virgula*, and by us the tail of a note, as a minim is a ſemi-breve with a tail to it, O, 𝅗𝅥. See VIRGULA and NOTE.

FIN, FINALE, or *Final*, the end or laſt note of a piece of muſic. But it more particularly means the cloſe or laſt

note of a tone or mode, by which it is diſtinguiſhed from all others.

If in the baſs, the *Final* happens to fall on a fifth deſcending, and a fourth riſing, the mode is authentic or perfect: But if on the contrary, it fall on a fourth deſcending, and the fifth riſing, the mode is ſaid to be plagal or imperfect. See MODE, TONE and DOMINANT.

The *Final* always requires a third greater, when 'tis the laſt note of the piece. But if it be in the middle of a piece, and the mode be minor, it muſt rather have a third minor than major. See MAJOR and MINOR.

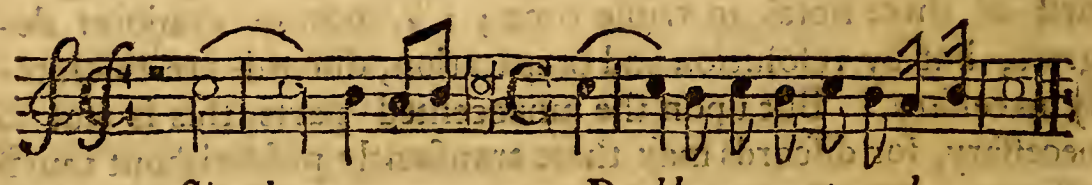
FINALIS PAUSA, or *Pauſa generalis*. See PAUSE and POINT.

FINIS, the end. See FIN.

FINITO, a cannon or fugue, is ſaid to be *Finito*, when 'tis not perpetual; but when at ſome certain place, all the parts join or unite, after having followed one another for ſome time. See CANONE.

FINTO, a *feint*, or an attempt to do ſomething and not to do it, as *Cadenza finta*, is when having done every thing proper for a true cadence, inſtead of falling on the right final, another note, either higher or lower, is taken, or perhaps a pauſe brought in. See INGANNO and SFUGGITA.

FIORITTO is a ſpecies of diminution, which is commonly made at the ending of a cadence.



Simple. *Double or compound.*

Canto FIORITTO, is a ſong full of diminutions, graces, paſſages, *&c.* and is indeed figurate counterpoint. See COUNTERPOINT.

FIORITA *Cadenza*, is a cadence whoſe laſt note but one is divided into many of leſs value. See CADENCE.

FISTULA, an inſtrument of the wind kind, reſembling our Flute or Flageolet. See FLUTE.

The principal wind inſtruments of the ancients were the *Tibia* and *Fiſtula*; though how they were conſtituted, or wherein they differed, or how they were played on, does not appear.

FLAGEOLET, or *Flajeolet*, is a kind of little Flute, or a muſical inſtrument of the wind kind, uſed chiefly by the ſhepherds and country people. See FLUTE.

'Tis

'Tis uſually made of box, or other hard wood, ſometimes of ivory, it has ſix holes, beſides that at the bottom, the mouth piece, and that behind the neck.

FLATS, a kind of additional note, as ♭, contrived together with ſharps, to remedy the defects of muſical inſtruments, whereon temperament is required. See SHARP.

The natural ſcale of muſic being limited to fixed ſounds, and adjuſted to an inſtrument, the inſtrument will be found defective in many points; and particularly, in that we can only proceed from any note by one particular order of degrees; that for this reaſon, we cannot find any interval required, from any note upwards or downwards, and that a ſong may be ſo contrived, as that if it be begun by any particular note or letter, all the intervals or other notes, ſhall be juſtly found on the inſtrument, or in the fixed ſeries, yet were the ſong begun with any other note, we could not proceed. See SCALE.

To remove or ſupply this defect, muſicians have recourſe to a ſcale proceeding by twelve degrees, that is thirteen notes to an octave, including the extreams, which makes the inſtrument ſo perfect, that there is but little reaſon to complain.

This therefore is the preſent ſyſtem or ſcale for inſtruments that have their ſounds fixed, *viz.* betwixt the extreams of every tone of the natural ſcale, is put a ſound or note, which divides it into two unequal parts, called ſemi-tones, and the whole may be called the ſemi-tonic ſcale, containing twelve ſemi-tones betwixt thirteen notes, in the compaſs of an octave. See SEMITONE and SEMITONIC SCALE.

Now to preſerve the diatonic ſeries diſtinct, theſe inſerted notes either take the name of the natural note next below, with this character, ♯ called a ſharp, or the name of the natural note next above it, with this mark ♭, called a flat. Thus D ♭, or D flat, ſignifies a ſemi-tone below D natural, and it is indifferent in the main, whether the inſerted note be accounted as *flat* or ſharp.

This ſemitonic ſeries or ſcale, is very exactly repreſented by the keys of the Organ, *&c.* the lowermoſt range of keys being the natural or diatonic notes, and thoſe behind the artificial ones, or the *flats* and ſharps.

FLAUTINO, a ſmall Flute or Flajeolet. See FLAGEOLET.

FLAUTO, a Flute. See FLUTE.

FLAUTO *Tranſverſo*, a German Flute. See GERMAN FLUTE.

FLORID *Deſcant* and *Counterpoint*. See DESCANT and COUNTERPOINT.

FLUTE,

FLUTE, an inſtrument of muſic, the ſimpleſt of all thoſe of the wind kind. See MUSIC.

It is played on by blowing in it with the mouth, and the tones or notes are changed by ſtopping and opening the holes, diſpoſed for that purpoſe, along it's ſide.

The *Latins* call it *Fiſtula*, or *Tibia*, a *pipe*; from the former of which, ſome derive the word *Flute*; tho' *Borel* will have it derived from *Flutta* a *Lamprey*, thus called *a Fluitando in Fluviis*, in regard, the *Flute* is long like a Lamprey, and hath holes along it like that fiſh.

The ancient *Fiſtulæ* or *Flutes*, were made of reeds, afterwards of wood, and at laſt of metal, but how they were blown, whether as our *Flutes*, or as Hautboys, does not appear. See HAUTBOY.

'Tis plain ſome had holes, which at firſt were but few, but afterwards increaſed to a great number: and ſome had none; ſome were ſingle pipes, and ſome a combination of many, particularly *Pans Syringa*, which conſiſted of ſeven reeds bound together ſideways; they had no holes along them, each giving a diſtinct ſound, in all ſeven different ſounds, but at what intervals is not known; perhaps they were the notes of the natural diatonic ſcale. See FISTULA and DIATONIC.

German FLUTE, is an inſtrument entirely different from the common *Flute*; 'tis not like that put into the mouth to be played, but the end is ſtopt with a tampion or plug, and the lower lip is applied to a hole about two inches and a half, or three inches diſtant from the end, and about half an inch diſtant from that hole. 'Tis uſually a foot and a half long, rather bigger at the upper end than the lower, and perforated with holes, beſides that for the mouth, the loweſt of which is ſtopt, and opened by the little finger's preſſing on a braſs or ſometimes a ſilver key, like thoſe in Hautboys, Baſſoons, *&c.* It's ſound is exceeding ſweet and agreeable, and it ſerves as a treble in a concert.

The baſs is double or quadruple it's length and bigneſs, but thoſe inſtruments are partly diſuſed or converted into Baſſoons.

FLUTE *d'Allemand*, a *German Flute*, See FLUTE.

FLUTE *a Bec*, a common *Flute*. See FLUTE.

FOLLIA, a particular ſort of air, called for the generality *Fardinal's ground*.

FORLANA, is a ſort of dance in great uſe among the *Venetians*. See SALTARELLA.

FORTE, directs to play ſtrong and loud.

FORTE *Forte*, or *F. F.* signify a degree louder or stronger than *Forte*. See FORTE.

FORTMENT, the same with FORTE, which see.

Piu FORTE, the same as *Forte Forte*.

FORTISSIMO, *very strong*, is sometimes also denoted by *f, f, f*, and intimates that you play or sing *very loud* or *strong*, to *express some passion*, &c.

FOURTH, one of the harmonical intervals called *concords*. See INTERVAL and CONCORD.

The *Fourth* consists in the mixture of two sounds in the ratio of 4 : 3, that is of two sounds produced by two chords, whose lengths, &c. are in that proportion. See CHORD.

It is called *Fourth*, because containing four sounds or terms between it's extreams, and three intervals; or as being the *Fourth* in order of the natural or diatonic scale from the fundamental.

The ancients called it *Diatessaron*, and speak of it as the principal concord, on whose divisions all the rest depend, which are found by addition to, or subtraction from this interval, but the moderns do not allow it so many perfections. See DIATESSARON.

The *superfluous* FOURTH is a discord, consisting of two tones major and one minor, called also tritone, composed of ratios of 27 : 20. See DISCORD and PROPORTION.

Aristoxenus distinguishes three kinds of *Fourths*, the first says he, had a diesis *enharmonica* for it's first interval; the second had a diesis *chromatica*, on each side a *ditonus*; and the last had a diesis *enharmonica* on each side of a ditone. And *Euclid* and *Bacchius* senior, add, that the first sound of one kind of tetrachord or *Fourth*, was one of those called *Baripicni*, as from *Hypate Hypaton*, to *Hypate Meson*; the other had one of those called *Mesopicni*, as from *Parhypate Hypaton*, to *Parhypate Meson*; the last began with one of those called *Oxipicni*, as from *Lychanos Hypaton* to *Lychanos Meson*: in the first, according to *Gaudentius*, the semi-tone is lowest, the second has a semi-tone in the middle, and the third has a semi-tone for it's highest interval.

FRET, a particular stop on some instruments, particularly Bass Viols and Lutes; being strings tyed round the neck thereof at such distances, within which such and such notes are to be found; these strings or *Frets* are sometimes, yet seldom, put on the Bass Violin for learners, and taken off again when they can find the notes without them; on Lutes and Viols they always remain.

FRIGIO, rather *Phrygio*. See PHRYGIAN.

FUGA *Authentica & plagale, in unisono, ad octavam Quintam*, &c. See FUGUE.

FUGA-

FUGA *per Arſin & Theſin*, is if when the guide or leading part of a *Fugue* aſcends, thoſe that follow it imitate it deſcending; and if it deſcend the other parts, inſtead of deſcending, imitate it aſcending: this makes what the *Italians* call *moti contrarii*.

FUGA *Authentica*, is when the notes of the guide or leader aſcend.

FUGA *Plagale*, is when they deſcend. Or rather theſe authentic and plagal *Fugues*, are ſuch as proceed in one or other of thoſe modes.

FUGA *in Conſequenza*, is properly a canon or *Fugue*. See CANON.

FUGA *Grave*, is when the ſounds of a *Fugue* are deep or low, and the motion ſlow. See GRAVE.

FUGHA, 'tis thus the *Italians* write the word, though they often write it *Fuga*, and is what otherwiſe has the name of *Ripoſta*, *Reditta*, *Replica*, *Conſequenza*, *Imitatione*, &c. notwithſtanding there is a difference between theſe words, eſpecially between *Imitation* and *Fugue*. See each in their places.

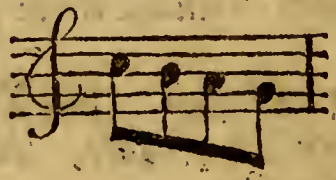
FUGA *Homophona*, is the ſame as *Fuga in uniſono*.

FUGA *perpetua*, is the ſame as has been ſaid of canon. See CANON.

FUGA *pathetica*, a ſoft pathetic moving affecting *Fugue*, proper to expreſs ſome paſſion, eſpecially grief.

FUGUE, is when the different parts of a muſical compoſition follow each other, each repeating what the firſt had performed.

If the *Fugue* be made through the piece, 'tis called *Fuga in Conſequenza* or *Canone*. See CANON. But if only in part of the piece, and the inſtrument repeat the ſame intervals, either above or below, 'tis then called *Fuga in Uniſono*. And if made an octave, fifth or fourth, above or below the guide or ſubject, 'tis ſaid to be *Fuga ad octavam*, *Quintam*, or *Quartam*. All the other manners of repetitions, *ad Secundam*, *Tertiam*, *Sextam*, &c. higher or lower, are only eſteemed imitations; in which the intervals of the guide perhaps may not be exactly obſerved: but for an example, ſuppoſe the guide proceed by conjoint degrees, as,

and the part which imitates, may proceed in a different manner, as

There

There are three kinds of *Fugues*, the ſimple, double, and counter *Fugues*.

The ſingle or ſimple *Fugue*, is ſome point conſiſting of four, five, or more notes, begun by one ſingle part, and ſeconded by a ſecond, third, fourth, fifth, *&c.* (if the compoſition conſiſt of ſo many) repeating the ſame or ſuch like notes, *i. e.* in the ſame proportions, ſo that the ſeveral parts follow or come in one after another in the ſame manner, the leading part flying before thoſe that follow.

FUGUE *double*, or *Fuga doppia*, is when two or more different points move together in a *Fugue*, and are alternately mixed and interchanged by the ſeveral parts. See PART.

FUGE *counter*. See COUNTER FUGUE.

FUNDAMENTAL, the principal note of a ſong or compoſition, to which all the reſt are in ſome meaſure adapted, and by which they are ſwayed; this note is alſo by muſicians called the key to the ſong. See KEY.

FUNDAMENTALIS *Sonus*. See TRIAS HARMONICA.

FUNDAMENTO, is in general, every part that plays or ſings the baſs; but the thorough baſs is more particularly ſo called, becauſe it is the baſis or foundation of all harmony. See BASS and HARMONY.

FURIA, or *Con* FURIA, ſignifies with *fury* or *violence*; but not ſo much in reſpect to the loudneſs of the ſound, as the quickneſs of the time and movement.

F FAUT, one of the cleffs. See CLEFF.

FUSA, is one of the notes in muſic, called by the *French Croche*, the *Italians* alſo often call it *Chroma*, the figure of it is ſometimes thus , that is with a black head and a hook at the bottom; and ſometimes with a white one, thus ; in common time, there are four or eight in the bar; their number to a bar is different in different ſpecies of triple, for which See TRIPOLA or TRIPLE; this is our quaver. See NOTE, CROTCHET, and QUAVER.

G.

G Is uſed to ſignify one the cleffs. See CLEFF.

It is the cleff of the higheſt part in a concert, called the treble or alt. See TREBLE and ALT.

It appears, that becauſe this letter *Gamma* was placed at the head, or marked the firſt ſound in *Guido*'s ſcale, the whole ſcale of muſic came to be called *Gamma ut* or *Gamut*. See GAMUT.

GALLIARD, a ſort of dance, antiently in great requeſt; conſiſting of very different motions and actions, ſometimes proceeding *Terra à Terra*, or ſmoothly along, ſometimes capering, ſometimes along, and ſometimes acroſs the room.

Thoinot Arbeau in his *Orcheſography* deſcribes it, conſiſting of five ſteps, and five poſitions of the feet, which the dancers performed before each other, and whereof he gives us the ſcore or *Tablatura*, which is of ſix minims, and two triple times. See TIME, TRIPLE, and MINIM.

GALLIARDA, the name of a tune that belongs to a dance called a *Galliard*. See GALLIARD.

It is commonly in triple time of a brisk and lively humour, and ſomething like a jig. See JIG.

GAMBA *Leg*, as *Viola di Gamba*, a Leg Viol. See VIOL.

GAM, GAMMA, GAMMUT, or GAMMA-UT, a ſcale, whereon we learn to ſound the muſical notes, *ut*, *re*, *mi*, *fa*, *ſol*, *la*, in their ſeveral orders and diſpoſitions. See NOTE and SCALE.

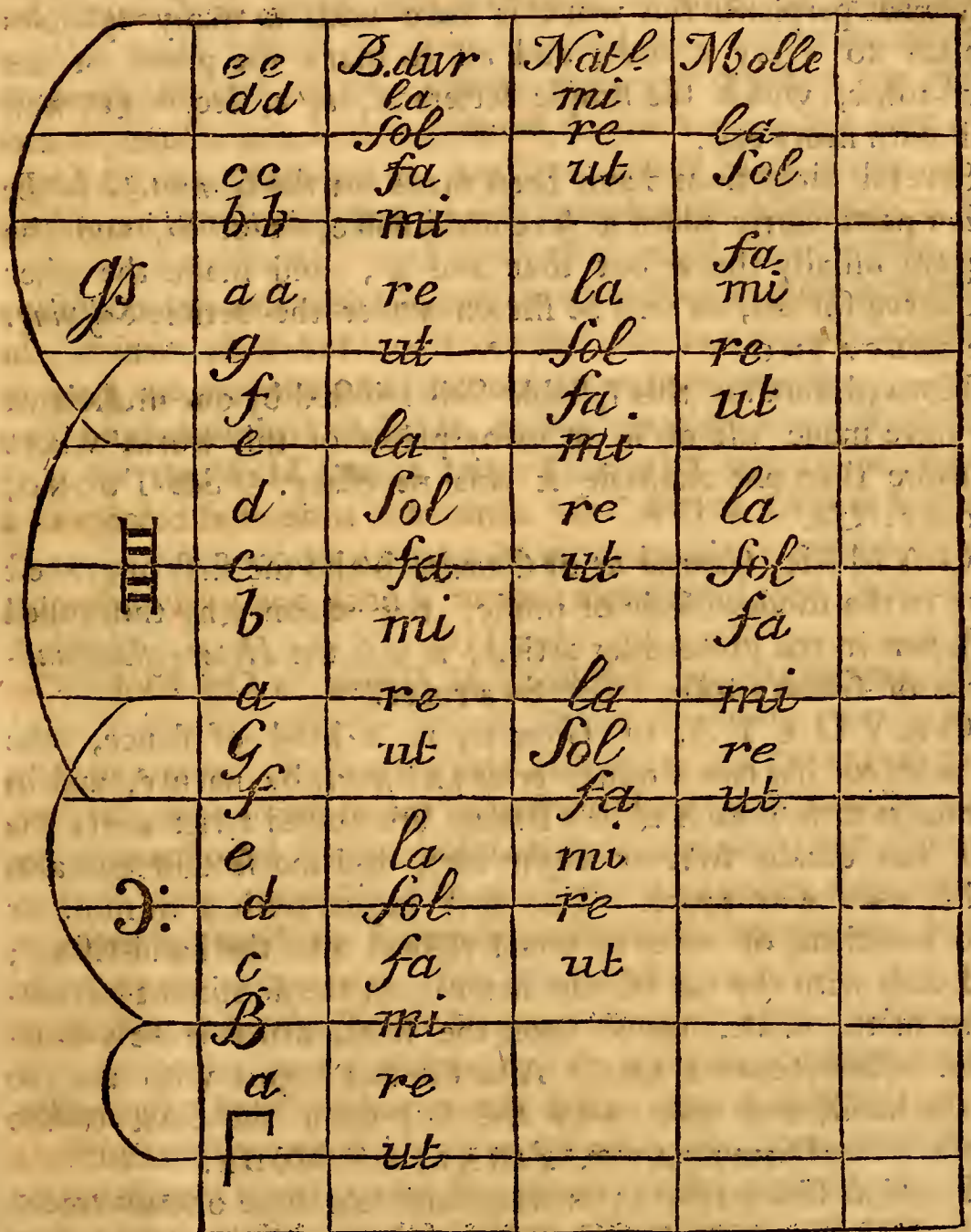
The invention of this ſcale is owing to *Guido Aretine*, a monk of *Aretium* in *Tuſcany*; tho' it is not ſo properly an invention, as an improvement on the *Diagramma* or ſcale of the *Grecians*. See DIAGRAM and SCALE.

The *Gamut* is alſo called the *harmonical hand*, by reaſon *Guido* firſt made uſe of the figure of the hand, to demonſtrate the progreſſion of his ſounds. Finding the *Diagramma* or ſcale of the antients of too ſmall extent, *Guido* added five more chords or notes to it: One below the *Proſlambanomenos*, or the graveſt note of the antients; and four above the *Nete Hyperbolæon* or acuteſt. The firſt he called *Hypo Proſlambanomenos*, and denoted it by the letter G, or the *Greek* Γ *Gamma* rather; which note being at the head of the ſcale, occaſioned the whole ſcale to be called by the name *Gamm* or *Gamut*.

Some

Some ſay *Guido's* intention in calling his firſt note Γ *Gamma*, was to ſhew that he took his ſcale from the *Greeks*, who were the inventors of muſic; others are of a different opinion. Be that as it will, his ſcale is divided into three ſeries or columns, the firſt called *durûm* or *ſharp*, the ſecond *natural*; and third, *molle* or *flat*, as repreſented by the following ſcheme. But ſince his time, ſome alteration has been made there.

The Gamut, *or* Guido's *Scale.*



The uſe of this ſcale is to make the paſſages and tranſitions from B *molle* to B *durûm*, by means of tones and ſemitones. The ſeries of B *natural* ſtanding betwixt the other two, communicates with both; ſo that to name the chords of the ſcale by theſe ſyllables, if we would have the ſemi-tones

in their natural places, *viz.* *b*, *c*, and, *e*, *f*, then we apply *ut* to *g*; and after *la*, we go into the ſeries of B *natural*, at *fa*; and after the *la* of this, we return to the former at *mi*, and ſo on: And we may begin at *ut* in *c*, and paſs into the firſt ſeries at *mi*, and then back to the other at *fa*, by which means the one tranſition is a ſemi-tone, *viz.* *la*, *fa*, and the other a tone *la*, *mi*. To follow the order of B *molle*, we may begin with *ut* in *c* or *f*, and make each ſemi-tone after the ſame manner. See TONE and SEMI-TONE.

Hence came the barbarous names of *Gamut*, *Are*, *Bmi*, &c. But what perplexes this work is here with ſo many ſyllables applied to every chord: and all to mark the places of the ſemi-tones, which the ſimple letters *A*, *b*, *c*, &c. do as well and with more eaſe.

Several alterations have been made in the *Gamut*. M. *Le Murs* particularly added a ſeventh ſyllable, *viz.* *Si*, and the *Engliſh* uſually throw out that and *ut*, and make the other five ſerve for all, as will be ſhewn under the article *Solfaing*. See SOLFAING.

Notwithſtanding this ſyllable *Si* is rejected by our muſicians, we have made uſe of it in many places of this work, where in more than one example it was neceſſary. See TUONO, MODE, *&c.*

GAMM, *Gamma ut* or *Gamut*, is alſo the firſt or graveſt note in the modern ſcale of muſic, the reaſon why thus called is ſhewn in the preceeding article, it was the *Hypoproſlambanomenos* of *Guido*'s ſcale. See SYSTEM.

GAVOTTA, or *Gavotte*, is a kind of dance, the air whereof has two ſtrains, *briſk* and *lively* by nature, and in common time; each of it's ſtrains are played twice over, the firſt has uſually four or eight bars, and the ſecond contains eight, twelve or more. The firſt begins with a minim, or two crotchets, or notes of equal value, and the hand riſing; and ends with the fall of the hand upon the dominant or mediant of the mode, never upon the final, unleſs it be a rondeau. (See RONDEAU.) And the laſt begins with the riſe of the hand, and ends with the fall upon the final of the mode. See DOMINANT, FINAL, and MODE.

Tempi di GAVOTTA, is when only the time or movement of a *Gavotte* is imitated, without any regard had to the meaſure or number of bars or ſtrains; little airs are often found in ſonatas, which have this phraſe to regulate their motions.

GAYMENTE, *gayly*, *briskly* and *lively*.

GENERALIS *Baſſus*. See BASSO CONTINUO or ORGANO.

GENERALIS *Pausa*. See PUNTO and CORONA.

GENERI, are certain manners of moving through the degrees or sounds, and sensible intervals, whereof an octave and it's double, &c. are composed, by the *Latins* called *Genus*. See GENUS.

GENUS, by the ancients called *Genus Melodiæ*, is a certain manner of dividing and subdividing the principles of melody; *i. e.* the consonant and dissonant intervals into their concinnous parts. See CONSONANCE, CONCORD, INTERVAL, and MELODY.

The moderns, after the *Grecians*, considering the octave as the most perfect of intervals, and that whereon all the concords depend in the present theory of music; the division of that interval is considered, as containing the true division of the whole scale. See SCALE and OCTAVE.

But the ancients went to work somewhat differently; the *diatessaron* or fourth, was the least interval, which they admitted as concord: and therefore they sought first how that might be most conveniently divided, from whence they constituted the *diapente* or fifth, and *diapason* or octave.

The *diatessaron* being thus, as it were, the root and foundation of the scale, what they called the *Genera* or kinds, arose for it's various divisions, and hence they define the *Genus Modulandi* the manner of dividing the tetrachord, and disposing it's four sounds as to succession. See TETRACHORD.

The *Genera* of music, it is agreed by *Aristoxenus*, *Bacchius*, *Euclid*, *Boëtius*, and all the ancients, were three, the *enharmonic*, *chromatic*, and *diatonic*; the two first were variously subdivided; and even the last, though that is commonly reckoned to be without any species, yet different authors have proposed different divisions under that name, without giving any particular names to the species, as was done to the other two. See SPECIES.

Aristoxenus, *Aristides*, *Nicomachus* and others, divide music into seven parts, which are, the genera, intervals, tunes, systems, tones or modes, transposition, and melopœia.

The difference of the three *genera*, say they, consists in the different division and disposition of the tetrachord. The tetrachord of the enharmonic is a semi-tone and two dieses, the chromatic two semi-tones and a trihemitone, and the diatonic, two tones and a semi-tone.

Gaudentius the philosopher, after agreeing with the other authors above recited, that there are three *genera*, or kinds of music, proceeds to a distinction between them, and a division of their intervals; and says, *Species vero seu colores generum*

sunt

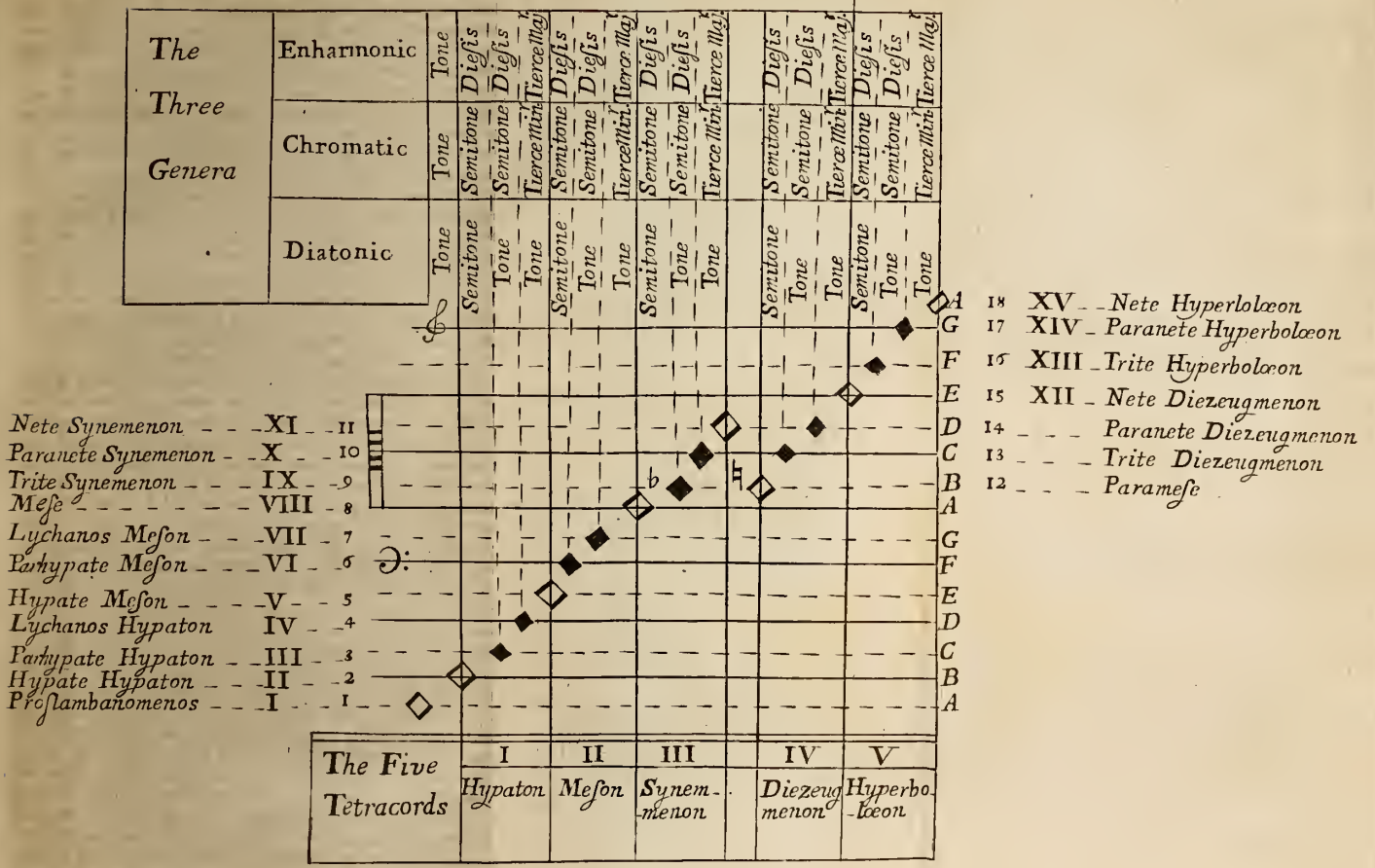
ſunt plures. In the enharmonic the leaſt interval, which he calls *Intervallum incompoſitum* in each, is the fourth part of a tone, and called *Dieſis enharmonica*; in the chromatic the leaſt interval, is the third part of a tone, called *Dieſis chromatica*; and in the diatonic, (ſays he) the ſemi-tone is the leaſt interval, and this is again called *Syntonum.* So that the diatonic proceeds by the ſemi-tone, tone, and tone riſing, and *è contra* falling; the chromatic has a different progreſſion as the ſpecies differ, but in one ſpecies, for an example, it proceeds riſing by a ſemitone, a ſemi-tone and triemitone, or *ſemi-ditonus*, or third flat; and contrarily deſcending. And the enharmonic by *dieſis*, *dieſis* and *ditonus*, by *Euclid* called *incompoſitum*; each of which dieſes is a quarter of a tone. He continues, that he ſhall only treat of the diatonic, becauſe the chromatic and enharmonic were not, even at his time, ſo much uſed as the other; and *Martianus Capella* ſays the ſame thing. The reaſon was, becauſe the diatonic was eaſily practiſed, and required not ſo cloſe an application as the chromatic, which was not near ſo difficult and nice as the enharmonic, that conſequently required a maſter's skill.

We ſhall here give the reader *Ariſtoxenus*'s ſyſtem, as laid down by *Vitruvius*, which will, at one view, ſhew in what manner the *Genera* differ from each other. (*See Plate annexed.*)

On the upper part of the plate are placed the *Genera*, *viz.* enharmonic, chromatic and diatonic; then the plate is divided into three parts, which are alſo ſubdivided by five lines aſcending, which are the diviſions of the five tetrachords; every tetrachord is again divided into three parts by dotted lines, which ſhews the ſounds whereof each is compoſed, between theſe dotted lines are written the names of the intervals of each found in the tetrachord in each of the *Genera*. As two dieſes and a tierce major in the enharmonic, two ſemitones and a tierce minor in the chromatic, and one ſemi-tone and two tones in the diatonic.

In the middle are placed the five tetrachords repreſented by notes, the white ones are called *immoveable*, becauſe they change not their places in whatever *Genus* they are uſed; the black are *moveable*, as ſhifting their places according to the *Genus* they are employed in. For the firſt *moveable* one, which in the diatonic and chromatic is a ſemi-tone diſtant below the *immoveable* one, advances in the enharmonic to the diſtance of a dieſis, or quarter of a tone. And the ſecond *moveable* one, which in the diatonic is only a tone higher than the *immoveable*, riſes in the enharmonic two tones higher or a tierce major, and in the chromatic, one tone and a ſemi-tone, or a tierce minor.

Aristoxenian System



On each ſide oppoſite to theſe notes, are written their *Greek* names, and theſe again are diſtinguiſhed by figures of two ſorts, the *Arabian* cyphers ſhew the eighteen ſounds according to the order wherein *Euclid* placed them, and alſo as found in *Ariſtoxenus*'s works. The *Roman* figures ſhew the fifteen ſounds according to the diſpoſition they ought to have in a ſong, which ſhould never be above two octaves, that being the ordinary compaſs of the voice.

At the bottom of the plate, are marked the five tetrachords, to ſhew that each tetrachord has four ſounds, the firſt and laſt whereof an *immoveable*, and the two middle ones *moveable*, the *immoveable* ones are uſed in common, for the latter of the tetrachord *Hypaton* is the firſt of that called *Meſon*, and the laſt of *Meſon* the firſt of *Synemmenon*; theſe three tetrachords are from this called *conjoint*. See SYNAPHE.

But 'tis not ſo with *Synemmenon* and *Diezeugmenon*; for the upper *immoveable* one which ends *Synemmenon*, does not begin *Diezeugmenon* which follows, nor does the lower one of *Diezeugmenon* end that called *Synemmenon* which preceeds it, and it is for this reaſon, that theſe tetrachords came to be called *Diezeugmenon*, *q. d. diſjoint* or *ſeparated*.

(The moderns have rejected the enharmonic *Genus*, becauſe ſay they, it's intervals are ſo extreamly ſmall, that they almoſt become inſenſible, and can therefore contribute little to harmony, and at the ſame time ſo very difficult to be performed, that few if any are by them allowed to have practiſed it in any perfection, and have joined the diatonic and chromatic together, which is the only *Genus Melodiæ* known, or even thought of, by moſt muſicians of this time. Nor do we yet know all the varities each of theſe is capable of.)

The parts of the *Diateſſaron* the ancients called the *Diaſtems of the ſeveral Genera*, upon which their difference depends, and which in the enharmonic are particularly *Dieſis* and *Ditonum*, in the chromatic, *Hemitonium* and *Triemitonium*, and in the diatonic, the *Hemitonium* or *Limma* and the *Tonus*.

But under the ſeveral names which diſtinguiſh the *Genera*, there are other different intervals or ratios which conſtitute the *Colores Generum*, or ſpecies of the enharmonic, chromatic, and diatonic; add, that what is a diaſtem in one *Genus*, is a ſyſtem in another; for a ſyſtem containing two intervals, and the tone of the diatonic being divided into four dieſes in the enharmonic, therein is a ſyſtem; yet in the diatonic remains only a diaſtem or interval. See DIASTEM, DIAGRAM, and SYSTEM.

GE, RE, SOL, is one of the cleffs. See CLEFF.

GIA,

GIA, is an *Italian* adverb ſignifying *before*, as *Gia Maëſtro di Capella*, that is to ſay, *before the maſter of muſic.* See CAPELLA and MAESTRO.

GIGA, *Gicque*, or *Gigue*, a jig, ſome of which are played ſlow, and others quick, brisk and lively, but are always in full meaſure, and in triple time; of ſome kind or other, uſually $\frac{6}{8}$ or $\frac{12}{8}$. See TRIPLE.

Menage derives the word for the *Italian Giga*, a muſical inſtrument mentioned by *Danté*.

GRADO, *degree*, when the *Italians* put *di Grado*, they mean by *conjoint degrees*, which is when the notes riſe or fall from ſpace to line, or from line to ſpace, without making any leap of a third, fourth or other interval, which leap by them is called *Salto*. See SALTO.

Di GRADO *aſcendente*, by conjoint degrees riſing, as *ut*, *re*, *mi*, *fa*.

Di GRADO *deſcendente*, by conjoint degrees falling, as *ſol*, *fa*, *mi*, *re*, *ut*. See DEGREE, CONJOINT, MODE, and TEMPO or TIME.

GRADUAL, is applied to the fifteen pſalms ſung among the *Hebrews* on the fifteen ſteps of the temple: others are of opinion that they were thus denominated, becauſe the ſingers raiſe their voice by degrees from firſt to laſt. See PSALM.

Cardinal *Bona*, in his treatiſe of *Divine Pſalmody*, ſays, the fifteen *gradual* pſalms are intended to repreſent to the mind that we only arrive at perfection of goodneſs and holyneſs by degrees: he goes on to lay down fifteen degrees of virtue, correſponding to theſe fifteen pſalms; five of them are for beginners, five for proficients, and the reſt for the perfect.

GRANDE *Trombone*. See TROMBONE,

GRANDEE, is uſed to diſtinguiſh the *Grand Chorus* from the reſt of the piece.

GRATIOSO, means after an agreeable, pretty, graceful manner.

GRAVE, a very *grave* and ſlow motion, ſomewhat faſter than *adagio*, and ſlower than *largo*. See ADAGIO and LARGO.

GRAVE, is alſo applied to a ſound, which is of a low or deep tune. See SOUND and TUNE.

The thicker the cord or ſtring, the more *grave* the tone or note; and the ſmaller, the acuter. See CHORD.

Sounds are ſuppoſed to be *grave* in proportion as the vibrations of the chords which produce them are more or leſs quick. See GRAVITY.

GRAVEMENT, *grave* or *ſlow*. See GRAVE.

GRA-

GRAVITY, an affection of ſound, whereby it becomes denominated *deep* or *low*.

GRAVITY ſtands in oppoſition to acuteneſs, which is that affection of ſound whereby it is denominated *acute* or *ſhrill*. See ACUTENESS.

The relation of *Gravity* and acuteneſs, is the principal thing concerned in muſic; the diſtinctneſs and determinateneſs of which relation, gives the ſound the denomination of *harmonical* and *muſical*. See MUSIC and HARMONY.

The degrees of *Gravity*, *&c.* depend on the nature of the ſonorous body itſelf, and the particular figure and quantity thereof. Tho' in ſome caſes, they likewiſe depend on the part of the body where 'tis ſtruck.

Thus, *e. g.* the ſounds of two bells of different metals of the ſame ſhape and dimenſions, being ſtruck in the ſame place, will differ in ſound; *i. e.* in acuteneſs and *Gravity*. And two bells of the ſame metal will differ in ſound, if they differ in ſhape and magnitude, or be ſtruck in different places.

So in chords, all other things being equal, if they differ in tenſion, matter or demenſion, they will always differ in *Gravity*. See CHORD.

Thus again, the ſound of a piece of gold is much graver than that of a piece of ſilver of the ſame ſhape and dimenſions; and in this caſe, the tones are (*cæteris paribus*) proportional to the ſpecific *Gravities*. So a ſolid ſphere of braſs two foot diameter, will ſound graver than another of one foot diameter; and here the ſounds are proportional to the quantities of the matter or abſolute weights.

But it muſt be obſerved, that acuteneſs and *Gravity*, as alſo loudneſs and lowneſs, are but relative things. We commonly call a ſound acute or loud in reſpect of another which is grave or low, in reſpect of the former: So that the ſame ſound may be acute and grave, as alſo loud and low, in different compariſons.

The degrees of acuteneſs and *Gravity* make the different tones or tunes of a voice or ſound; ſo we may ſay one ſound is in tune with another, when they are in the ſame degree of *Gravity*. See TUNE.

The immediate cauſe or means of this diverſity of tune lies deep. The modern muſicians fix it on the different velocities of the vibrations of the ſonorous bodies; in which ſenſe, *Gravity* may be defined a relative property of ſound, which with reſpect to ſome other, is the effect of a leſs number of vibrations accompliſhed in the ſame time, or of vibrations of longer duration: in which ſenſe alſo acuteneſs is the ef-

fect or a greater number of vibrations, or vibrations of a ſhorter duration.

If two or more ſounds be compared in relation of *Gravity*, *&c.* they are either equal or unequal in the degrees of tune.

Such as are equal are called uniſons. See UNISON.

The unequal, including as it were a diſtance between each other, conſtitute what we call an interval in muſic, which is properly the difference in point of *Gravity* between the two ſounds. See INTERVAL.

Upon this unequality or difference does the whole effect depend, and in reſpect thereof, thoſe intervals are divided into concords and diſcords. See CONCORD and DISCORD; ſee alſo SCALE.

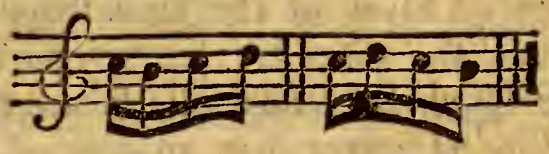
GROSSE *quart poſaune.* See TROMBONE.

GROSSO *Trombone.* See TROMBONE or SACBUT.

GROUP, is one of the kinds of diminutions of long notes, which in the working, forms a ſort of a *Group*, knot or buſh.

A *Group* commonly conſiſts of four or more crotchets, quavers, *&c.* tied together at the diſcretion of the compoſer.

Aſcending. Deſcending.



GUIDA, the guide or leading voice or inſtrument in a piece of muſic in parts, 'tis in fugues called *dux*, and the parts that are to imitate and follow, are ſaid to be it's *comes*, or, as the *Italians* ſay, *in conſequenza.* See DUX, FUGUE, CANON, and CONSEQUENZA.

GUITARRA, a muſical inſtrument of the ſtring kind, with five double rows of ſtrings, of which thoſe that are baſs are in the middle; unleſs it be one for the burden, an octave lower than the fourth.

This inſtrument was firſt uſed in *Spain*, and by the *Italians* it has the particular denomination of *Spagnuola* given it: it is found in *Italy* and other countries, but more frequently in *Spain.*

H.

HABITUDO *& Differentia*, are terms made uſe of by *Nicomachus*, to diſtinguiſh a ſort of proportion. "*Habitudo, ſays he*, is a ratio meaſuring any interval, and *difference* "is the exceſs or defect of the ſounds with regard to one another. "Some are of opinion, *adds he*, that *Habitudo & Differentia*, "are the ſame things: but they are in the wrong; for one has "the ſame difference to two, as two to one, but not the ſame "*Habitude:* for in two one is doubled, but one contains but "half of two.'

HAND *harmonical*, is uſed by ſome writers for the ancient *diagramma*, or ſcale of muſic, upon which they learned to ſing, or play on any inſtruments. See GAMUT, SCALE, and DIAGRAM.

The reaſon of this appellation was, that *Guido Aretine* upon inventing the notes, *ut, re, mi, fa, ſol, la*, diſpoſed them on the fingers, of the figure of a *Hand* ſtretched out. See NOTE.

He changed the letters of the alphabet, ('till that time uſed to expreſs the notes,) for theſe ſix ſyllables, which he took out of the firſt ſtrophe of the hymn of St *John the Baptiſt*, compoſed by *Paulus Diaconus*.

UT, queant laxis RE, ſonare Fibris
MI, ra geſtorum FA, muli tuorum,
SOL, ve polluti LA, bii reatum.
Sancte Johannes.

HARMONIA, *Harmony*, the reſult or agreement of two or more different notes or ſounds joined together in accord.

HARMONICA, a term given by the antients, to that part of muſic which conſiders the difference and proportion of ſounds, with reſpect to acute and grave. See ACUTE, GRAVE, and HARMONY.

HARMONICA *Regula*. See MONOCHORD.

HARMONICAL *Compoſition*, in a general ſenſe, includes the compoſition both of harmony and melody, *i. e.* of muſic or ſongs, both in a ſingle part, and in ſeveral parts. See COMPOSITION.

In it's more proper and limited ſenſe, *Harmonical Compoſition* is reſtrained to that of *Harmony*; in which ſenſe it may

be defined, the art of diſpoſing and concerting ſeveral ſingle parts together in ſuch a manner as to make one agreeable whole. See SONG.

The art of *Harmony* has long been known under the name of *counterpoint*. See COUNTERPOINT.

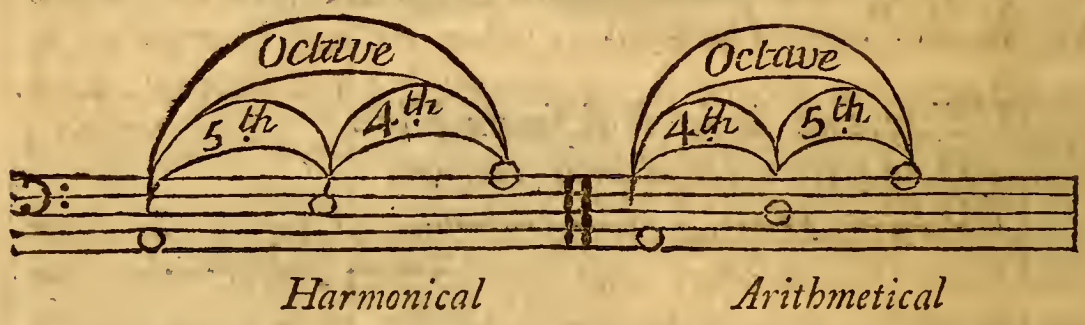
At the time when parts were firſt introduced, muſic being then very ſimple, there were no different notes of time, and the parts were in every note made concord.

This they afterwards called *ſimple* or *plain counterpoint*, to diſtinguiſh it from another kind then introduced, wherein notes of different value were uſed, and diſcords brought in between the parts. See DISCORD and PART.

This they called *figurative counterpoint*. See FIGURATIVE COUNTERPOINT.

HARMONICAL *Interval*, is an interval or difference of two ſounds which are agreeable to the ear, whether in conſonance or ſucceſſion. See INTERVAL.

HARMONICAL *Diviſion*, is a diviſion of the octave into two intervals, which are both good but unequal; this is done two ways, *viz.* into a fifth and a fourth, or a fourth and fifth; *i. e.* in the former caſe, the fifth is the loweſt, and the fourth a top; in the latter, the fourth is loweſt, and the fifth a top; the firſt is the *harmonical*, the other the arithmetical diviſion of the octave.



Harmonical *Arithmetical*

The whole doctrine of the ancient tones or modes is founded on theſe different diviſions. See HARMONY, TONE, and OCTAVE.

HARMONICAL *Canon*. See MONOCHORD and CANON.

HARMONICAL *Mean*. See TRIAS HARMONICA.

HARMONICAL *Intervals* are the ſame with concords. See CONCORD.

They are thus called as being the only eſſential ingredients in harmony. See HARMONY.

HARMONICAL *Proportion*, is a ſort of proportion between three or four quantities, wherein, in the former caſe, the difference of the firſt and ſecond, is to the difference of the ſecond and third, as the firſt to the third; and in the

latter

latter caſe, the difference of the firſt and ſecond, is to the difference of the third and fourth, as the firſt to the fourth.

Again, if there be three quantities in an *harmonical* proportion, the difference between the ſecond and twice the firſt, is to the firſt as the ſecond to the third; alſo the firſt and laſt is to twice the firſt, as the laſt to the middle one.

If there be four quantities in an *harmonical* proportion, the difference between the ſecond and twice the firſt, is to the firſt as the third to the fourth.

HARMONICAL *Sounds*, is an appellation given by Mr *Sauveur*, to ſuch ſounds as always make a certain determinate number of vibrations in the time, that one of the fundamentals, to which they are referr'd, makes one vibration. See SOUND and VIBRATION.

HARMONICAL *Sounds* are produced by the parts of chords, *&c.* which vibrate a certain number of times, while the whole chord vibrates once. See CHORD.

By this they are diſtinguiſhed from the third, fifth, *&c.* where the relation of the vibrations is 4 : 5, 5 : 6, or 3 : 2. See THIRD, FIFTH, *&c.*

The relations of ſounds had only been conſidered in the ſeries of numbers, 1 : 2, 2 : 3, 3 : 4, 4 : 5, *&c.* which produced the intervals called octave, fifth, third, fourth, *&c.* And Mr *Sauveur* firſt conſidered them in the natural ſeries, 1, 2, 3, 4, 5, *&c.* and examined the relations of the ſounds ariſing therefrom. The reſult is, that the firſt interval 1 : 2, is an octave; the ſecond 1 : 3, a twelfth; the third 1 : 4, a fifteenth or double octave; the fourth 1 : 5, a ſeventeenth; and the fifth 1 : 6, a nineteenth, *&c.*

This new conſideration of the relations of ſounds, is more natural than the old one; and does expreſs and repreſent the whole of muſic, and is in effect, all the muſic that nature makes without the aſſiſtance of art. The ſtrings of a Harpſichord, or parts of a bell, beſide their general ſound, which is proportionate to their length, tenſion, dimenſion *&c.* do alſo at the ſame time yield other ſubordinate and acuter ſounds, which a nice ear, with good attenſion, clearly diſtinguiſhes. Theſe ſubordinate ſounds ariſe from the particular vibrations of ſome of the parts of the ſtring or bell, which are, as it were detached from the reſt, and make ſeparate vibrations: In effect, every half, third, fourth, *&c.* of a chord, performs it's vibration apart, while a general vibration is made by the whole chord. Now all theſe ſubordinate ſounds are *harmonical* with regard to the whole ſound: The leaſt acute which we hear, is octave with the whole ſound; the next that follows it, is a twelfth with the whole ſound; the next a

ſeven-

ſeventeenth, till they grow too acute for the ear to perceive them. Now throughout the whole we hear no ſuch thing as a ſound that makes a fifth, or a third, *&c.* with the whole ſound; none in ſhort but what are compriſed in the ſeries of *harmonical* ſounds.

Add, that if the breath or bellows that blow a wind inſtrument, be played ſtronger and ſtronger, the tone will be continually raiſed; but this only in the ratio of *harmonical* ſounds. So that it appears, that nature, when ſhe makes as it were a ſyſtem of muſic herſelf, uſes no other than theſe kinds of ſounds; and yet they had hitherto remained unknown to the muſicians: Not but they frequently fell into them, but it was inadvertently, and without knowing what they did. Mr *Sauveur* ſhews that the ſtructure of an Organ, depends entirely on this unknown principle. See ORGAN.

HARMONICKS, a branch or diviſion of the antient muſic. See MUSIC.

The HARMONICA or HARMONICKS, are thoſe parts which conſidered the differences and proportions of ſounds, with reſpect to acute and grave: In contradiction to *Rythmica* and *Metrica*. See METRICA and RYTHMICA.

The only part of their muſic the ancients have left us any tollerable account of, is the *Harmonica*, which is but very general and theoretical.

Mr *Malcolm* has made an enquiry into the *Harmonica*, or *harmonical* principles of the antients: They reduced their doctrines into ſeven parts, *viz.* of ſounds; of intervals; of ſyſtem; of the genera; of the tones or modes; of mutation; and of melopœia. See each conſidered under it's proper article, SOUND, INTERVAL, SYSTEM, GENUS, *&c.*

HARMONY, the agreeable reſult or union of ſeveral muſical ſounds, heard at one and the ſame time; or the mixture of divers ſounds, which together have an effect agreeable to the ear. See SOUND.

A continued ſucceſſion of muſical ſounds, produces melody; ſo does a continued combination of theſe produce *Harmony*. See MELODY.

Among the ancients however, as alſo ſometimes among the moderns, *Harmony* is uſed in the ſtrict ſenſe of conſonance; and it is equivalent to ſymphony. See CONSONANCE and SYMPHONY.

The words Concord and *Harmony* do really ſignify the ſame thing; tho' cuſtom has made a little difference between them: Concord is the agreeable effect of two ſounds in conſonance, and *Harmony* the effect of any greater number of agreeable ſounds in conſonance. See CONCORD.

Again,

Again, *Harmony* always implies conſonance; but concord is alſo applied to ſounds in ſucceſſion; tho' never where the terms can ſtand agreeably in conſonance: The effect of an agreeable ſucceſſion of ſounds, is called *Melody*, and that of an agreeable conſonance *Harmony*.

The ancients, ſays Mr *Malcolm*, ſeem to have been entirely unacquainted with *Harmony*, the ſoul of modern muſic; in all their explications of the melopœia, they ſay not a word of concert, or the *Harmony* of parts.

We have inſtances indeed, continues that author, of their joining ſeveral voices or inſtruments in conſonance; but then thoſe voices and inſtruments are not ſo joined, as that each had a diſtinct and proper melody, ſo made a ſucceſſion of various concords; but were either uniſons or octaves in every note; and ſo all performed the ſame individual melody, and conſtituted one ſong. See SONG and SYNAULIA.

When the parts differ not in the tenſion of the whole, but in the different relations of the ſucceſſive notes, 'tis this that conſtitutes the modern art of *Harmony*. See MUSIC and MELOPOEIA.

HARMONY is well defined the ſum of concords, ariſing from a combination of two or more concords; *i. e.* three or more ſimple ſounds ſtriking the ear altogether, and different compoſitions of concords makes different *Harmony*.

To underſtand the nature, and to determine the number and preference of *Harmonies*, it is to be conſidered, that in every compound ſound, where there are not more than three ſimple ones, there are three kinds of relations, *viz.* primary relation of every ſimple ſound to the fundamental or graveſt, whereby they make different degrees of concord with it; the mutual relations of the acute ſounds, each with the other, whereby they mix concord or diſcord into the compound: And the ſecondary relation of the whole, whereby all the terms unite their vibrations, or coincide more or leſs frequently.

Suppoſe *e. g.* four ſounds, A, B, C and D, wherof A is the graveſt, B the next, then C and D the acuteſt. Here A is the fundamental, and the relations of B, C, and D, are primary relations: So if B be a third greater above A, that primary relation is 4 : 5; and if C be a fifth to A, that primary relation is 3 : 2; and if D be an octave to A, that is 2 : 1. For the mutual relations of the acute terms, B, C, D, they are had by taking primary relations to the fundamental, and ſubſtracting each leſſer from each greater, thus B to C is 5 : 6, a third leſſer; B to D, 5 : 8, a ſixth leſſer, *&c.* And laſtly, to find the ſecondary relations of the whole, ſeek

the

the leaſt common dividend to all the leſſer terms or numbers of the primary relations, *i. e.* the leaſt number that will be divided by each of them exactly. This is the thing ſought; and ſhews that all the ſimple ſounds coincide after ſo many vibrations of the fundamental, as the number expreſſes.

So in the preceeding example, the leſſer terms of the three primary relations are 4, 2, 1, whoſe leaſt common dividend is 4, conſequently at every fourth vibration of the fundamental, the whole will coincide. Now *Harmony* we have obſerved, is a compound ſound, conſiſting of two, three, or more ſimple ſounds.

It's proper ingredients are concords; and all diſcords, at leaſt in the primary and mutual relations, are abſolutely forbidden. 'Tis true diſcords are uſed in muſic, but not of themſelves ſimply, but to ſet off the concords by their contraſt and oppoſition. See CONCORD and DISCORD.

Hence any number of concords being propoſed to ſtand in primary relations, with a common fundamental; we diſcover whether or no they conſtitute perfect *Harmony*, by finding their mutual relations.

Thus, ſuppoſe the following concords or primary relations, *viz.* a greater third, fifth and octave given, their mutual relations are all concord, and therefore may ſtand in *Harmony*. For the greater third and fifth are to one another as 5 : 6, a leſſer third; the greater third and octave as 5 : 8, a leſſer ſixth; and the fifth and octave, as 3 : 4, a fourth. But if fourth, fifth, and octave be propoſed, 'tis evident they cannot ſtand in *Harmony*; by reaſon, betwixt the fourth and fifth there is a diſcord, *viz.* the ratio 8 : 9. Again, ſuppoſing any number of ſounds which are concord each to the next, from the loweſt to the higheſt; to know if they can ſtand in *Harmony*, we muſt find the primary and all the mutual relations, which muſt be all concord. So let any number of ſounds be as, 4 : 5, 6 : 8, they ſtand in *Harmony*, by reaſon each to each is concord: But the following ones cannot, *viz.* 4 : 6 : 9, by reaſon 4 : 9 is a diſcord.

The neceſſary conditions of all *Harmony* then are concords in the primary and mutual relations; on which footing a table is eaſily formed of all the poſſible varieties: But to determine the preference of *Harmonies*, the ſecondary relations are to be conſidered. The perfection of *Harmonies* depend on all the three relations; it is not the beſt primary relation that makes the beſt *Harmony*: For then a fourth and a fifth muſt be better than a fourth and ſixth, whereas the firſt two cannot ſtand together, becauſe of the diſcord of the mutual relation; nor does the beſt ſecondary relation carry it, for then would a

fourth

fourth and a fifth, whose secondary relation with one common fundamental, is six, be better than a third and fifth, whose secondary relation is ten. But there also the preference is due to the better mutual relations. Indeed the mutual relations depend on the primary; though not so as that the best primary shall always produce the best mutual relations: However, the primary relations are of the most importance; and together with the secondary, afford us the following rule for determining the preference of *Harmonies*.

Viz. Comparing two *Harmonies* together that have an equal number of terms, that which has the best primary and secondary relations, is the most perfect. But in cases where the advantage lies in the primary relation of the one, and in the secondary of the other, we have no certain rule; the primary are certainly the most considerable; but how the advantage in these ought to be proportioned to the disadvantage of the other, or *vice versa*, we know not. So that a well tuned ear must be the last resort in these cases.

HARMONY is divided into simple and compound.

Simple HARMONY, is that to which there is no concord to the fundamental above an octave. See OCTAVE.

The ingredients of *simple Harmony*, are the seven original simple concords, of which there can be but eighteen different combinations that are *Harmony*; which are given in the following table from Mr *Malcolm*.

The table of simple Harmonies.

	Secondary Relations.				*Secondary Relations.*			
5th - - 8ve -	2	3d grt.	5th - -	4	3d grt.	5th - -	8ve
4th - - 8ve -	3	3d leſſ.	5th - -	10	3d leſſ.	5th - -	8ve
6th greater 8ve -	3	4th	6th grt.	3	4th - -	6th grt.	8ve
3d greater 8ve -	4	3d grt.	6th grt.	12	3d grt.	6th grt.	8ve
3d leſſer 8ve -	5	3d leſſ.	6th leſſ.	5	3d leſſ.	6th leſſ.	8ve
6th leſſer 8ve -	5	4th - - -	6th leſſ.	15	4th -	6th leſſ.	8ve

These are all the possible combinations of the concords that are *Harmony*: For the octave is compounded of a fifth and a fourth, or a sixth and a third, which have the variety of greater and lesser; out of these are the first six *Harmonies* composed: Then the fifth being composed of a greater and lesser third, and the sixth of a fourth and third; from these proceed the next six of the table: Then an octave joined to each of these six, make the last six of the table.

The perfection of the first twelve, is according to the order of the table; of the first six each has an octave, and their

preference is according to the perfection of that other leſſer concord joined with the octave. For the next ſix, the preference is given to the two combinations with the fifth, whereof that which has the third greater is the beſt. For the laſt ſix, they are not placed laſt, becauſe the leaſt perfect, but becauſe they are the moſt complex, and are the mixtures of the other twelve with each other; in point of perfection, they are plainly preferable to the preceding ſix, as having the ſame ingredients with an octave more.

Compound HARMONY is that which to the *Harmony* of one octave adds that of another.

For the *compound Harmonies*, their varieties are eaſily found out of the combinations of the ſimple harmonies of ſeveral octaves.

HARMONY again may be divided into that of concords, and that of diſcords. See CONCORD and DISCORD.

The firſt is that which we have hitherto conſider'd, wherein nothing but concords are admitted.

The ſecond is that wherein diſcords are uſed, and mixed with concord. See HARMONICAL COMPOSITION.

Sometimes the word *Harmony* is applied to a ſingle voice, when ſonorous, clear, ſoft, and ſweet; or to a ſingle inſtrument, when it yields a very agreeable ſound. Thus we ſay the *Harmony* of her Voice, of his Lute, *&c.*

For compoſition of *Harmony* ſee HARMONICAL COMPOSITION.

HARP, a muſical inſtrument of the ſtring kind, being of a triangular figure, and placed an end between the legs to be played on.

There is ſome diverſity in the ſtructure of *Harps*. That called the triple *Harp* has ſeventy-eight ſtrings or chords, which makes four octaves; the firſt row is for ſemi-tones, and the third is uniſon with the firſt: there are two rows of pins or ſcrews on the right ſide, ſerving to keep the ſtrings tight in their holes, which are faſtened at the other end to three rows of pins on the upper ſide. This inſtrument is ſtruck with the fingers and thumbs of both hands; it's muſic is like that of the Spinet; all its ſtrings go from ſemi-tone to ſemi-tone. Whence ſome called it the inverted Spinet. See SPINET.

It is capable of a greater degree of perfection than the Lute. See LUTE.

King *David* is uſually painted with a *Harp* in his hands; but we have no teſtimony in all antiquity, that the *Hebrew Harp*, which they called *Chinnor*, was any thing like ours. On a *Hebrew* medal of *Simon Machabæus*, we ſee two ſorts

of

of muſical inſtruments, they are both of them very different from our *Harp*, having only three or four ſtrings.

Papias, and *Du Cange* after him, will have the *Harp* to have its name from the *Arpi*, a people in *Italy*, who were the firſt that invented it, and from whom it was borrow'd by other nations.

All authors agree that it was very different from the *Lyra*, *Cythara*, or *Barbiton* uſed among the *Romans*. See LYRA, and CYTHARA.

Fortunatus, *L.* 7mo, *Carm.* 8vo, witneſſes that it was an inſtrument of the *Barbarians*.

Romaniſque Lyra, plaudet tibi Barbarus Harpâ,
Græcus Achilliaca, Crotta Britania canat.

Menage, &c. derives the word from the *Latin Harpa*, and that from the *German Herp* or *Herpff*, others bring it from the *Latin Carpo*, becauſe touch'd or thrum'd with the finger. Dr *Hicks* derives it from *Harpa*, or *Hearpa*, which ſignify the ſame thing; the firſt in the Language of the *Cymbri*, the ſecond in that of the *Anglo-Saxons*.

The *Engliſh* Prieſt, who wrote the life of St *Dunſtan*, and who lived with him in the Xth Century, ſays, *Cap.* 2. *N.* 12. *Sumpſit Secum ex more Cytharam ſuam, quam paterni Lingua Hearpam vocamus.* Which intimates the word to be *Anglo-Saxon*.

HARPEGGIATO, or HARPEGGIO, ſignifies to cauſe the ſeveral ſounds of one accord to be heard not together, but diſtinctly one after the other, beginning with either at pleaſure, but commonly with the loweſt.

HARPSICOHRD, or HARPSICAL, a muſical inſtrument of the ſtring kind, play'd on after the manner of the Organ. See ORGAN.

The *Italians* call it *Clave Cymbala*, and the *French Clavecin*, in *Latin* 'tis uſually call'd *Grave Cymbalum*, *q. d.* a large deep Cymbal. The *Harpſichord* is furniſhed with a ſet, and ſometimes two ſets of keys. The touching or ſtriking theſe keys, move a kind of little jacks, which move a double row of chords or ſtrings of braſs or iron, ſtretched on the table of the inſtrument over four bridges. See MUSIC.

As this inſtrument is the moſt harmonious of all the ſtring kind, we ſhall give the reader the following ſentences concerning it.

The firſt thing to be done to learn to play on this as well as any other inſtrument, is to learn the gamut, or ſcale of muſic by wrote, with the notes names, and their places a-

mong the five lines. In order to which, know that all leſſons deſign'd for this inſtrument are prick'd on two ſtaves, each containing five lines. The upper one of which ſtaves contains the treble, and has the proper cleff ſet at the beginning of it: See CLEFF. And the lower line or ſtave has the baſs cleff mark'd alſo at the beginning. See BASS.

But that this may be the better underſtood, we here prefix the figure of the front of the *Harſichord* with all its keys, clearly explained, with the notes and what keys to touch in order to ſound them.

See Plate annexed.

It muſt be obſerved in this example, that the four notes above the trible ſtave, are called in *Alt*; and thoſe belowthe baſs ſtave are called *Double*; theſe notes are help'd by additional lines, which are alſo called *Ledger Lines*. See LEDGER LINE.

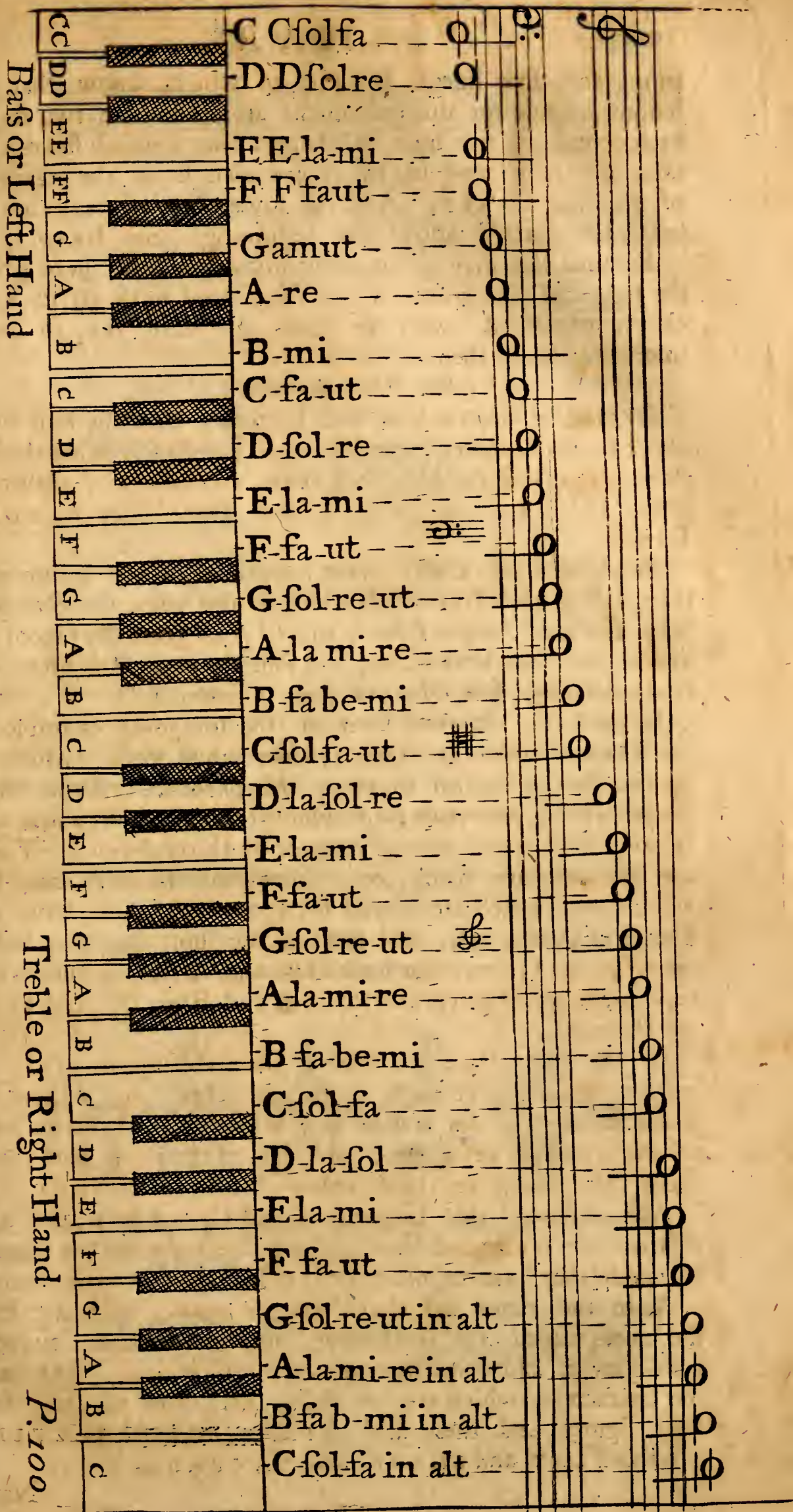
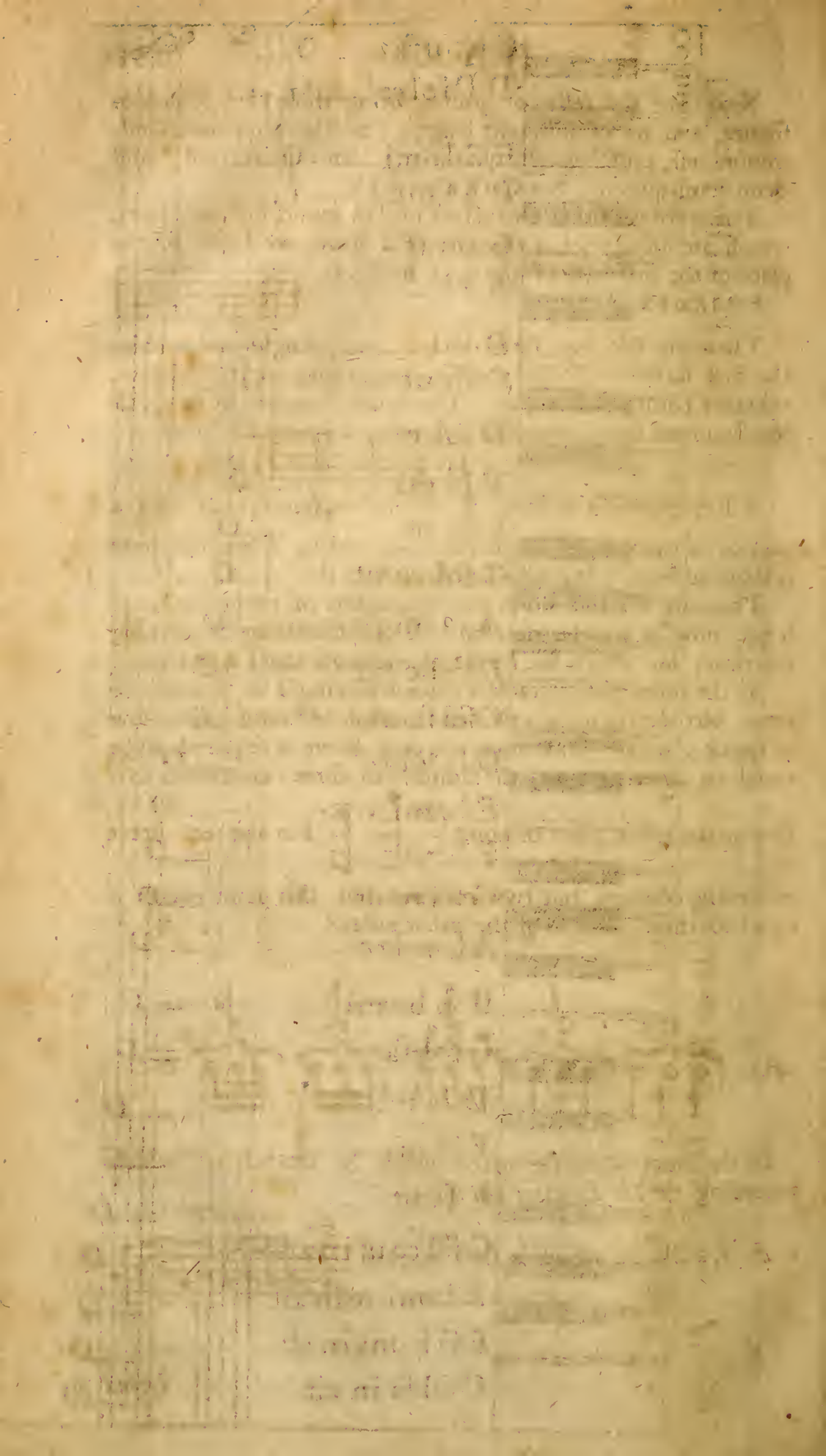
Beſides the two Cleffs above mentioned, there is alſo another, called the *Tenor Cleff*, which is uſed when the *Baſs* goes high, to avoid *Ledger Lines*; this *Cleff* is generally placed on any of the four lower lines, and ſometimes on the fifth, and is always the middle *Cfaut* of your inſtrument.

It muſt be obſerved, that in the foregoing example of the Gamut, there are twenty-nines white keys, (which is the number contained in many *Harpſichords*, except thoſe made here of late years; to which they add both above and below, ſome times to the number of thirty-ſeven.) There are alſo twenty black keys, ſomewhat ſhorter than the white ones, which are placed between them, and ſerve for Flats and Sharps ♭♭, and ♯♯, as the ſhort key that is between A and G ſerves for both G ♯ and A ♭, the ſhort key between A and B ſerves alſo for A ♯ and B ♭, *&c.* and ſo on for the reſt.

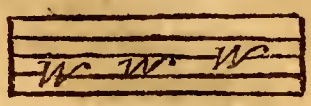
If any note therefore has a Sharp before it, the inward or ſhort key above it muſt be touched; and if there be a flat before it, the inward key below it; and ſo on with all the inward keys, which are flats to the plain keys above them, and ſharp to thoſe below them. See FLAT

Alſo obſerve, that between B and C, and between E and F, there are no inward keys as there are between the others, by reaſon they have an interval but of ſemi-tone between them.

As to the notes and characters in muſic, there are firſt the notes called the ſemi-breve, minim, crotchet, quaver, ſemi-quaver, and demi-ſemi-quaver, which ſee. Next are the characters, which are of ſharp, flat, and natural: for their figures and their uſe in muſic, ſee CHARACTER. See alſo FLAT and SHARP, and NATURAL.


Bafs or Left Hand
CC DD EE FF G A B c D E F G A B c D E F G A B c D E F G A B c
C Cfolfa
D Dfolre
E E-la-mi
F F faut
G amut
A-re
B-mi
C-fa-ut
D-fol-re
E-la-mi
F-fa-ut
G-fol-re-ut
A-la mi-re
B-fa be-mi
C-fol-fa-ut
D-la-fol-re
E-la-mi
F-fa-ut
G-fol-re-ut
A-la-mi-re
B-fa-be-mi
C-fol-fa
D-la-fol
E-la-mi
F-fa-ut
G-fol-re-ut in alt
A-la-mi-re in alt
B-fa b-mi in alt
C-fol-fa in alt
Treble or Right Hand
P. 100

Next are the reſts or pauſes, being thoſe uſed to denote ſilence, and are of different lengths; as the ſemi-breve-reſt, minim-reſt, crotchet-reſt, quaver-reſt, ſemi-quaver-reſt, and demi-ſemi-quaver. See CHARACTER.

There are yet other characters uſed in muſic, ſuch as directs, which are uſually ſet at the end of a ſtave, to direct to the place of the firſt note of the next ſtave, as

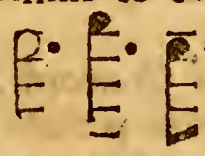


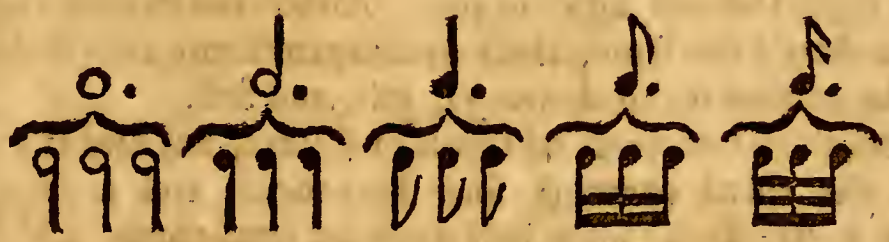
See INDEX.

There are alſo two ſorts of bars, *viz.* ſingle and double; the firſt ſerves to divide the time according to its meaſure, whether common or triple. The double bars are ſet to divide the ſtrains of ſongs or tunes.

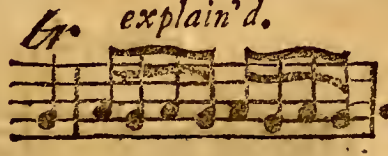
A Repeat which is thus :S: is uſed to ſignify that ſuch a part of a tune muſt be play'd over again, from the note it is placed over. It is alſo ſignified thus :||:

Thus are all the notes and characters of muſic ſhewn at large, now it will be neceſſary to ſay ſomething concerning the time, for which ſee TIME, COMMON and TRIPLE.

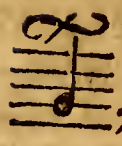
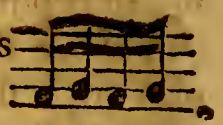
As the notes and characters cannot be alter'd in ſetting the time, but always remain the ſame in triple or common, in ſlow or quick; where ſometimes the ſemi-breve is required to be equal to three minims, the minim to three crotchets, *&c.* they make uſe of a dot or point  For the ſemi-breve naturally contains but two minims, but this point makes it equal to three, and ſo of the other notes.

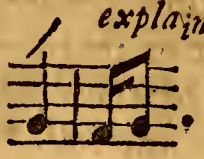
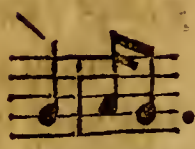
As  *&c.*

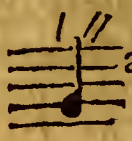
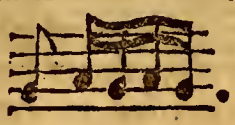
In the next place the graces are to be treated of, which according to Mr *Lambert* are theſe,

First, a Shake, which is thus marked *tr.* *explain'd.* 

Second

Second, A Beat, thus  and explain'd thus 

Third, A Forefall, thus
explain'd.

Fourth, A Backfall, thus marked and explained 

Fifth, the plain note and ſhake thus marked  and thus explained.

Sixth, The Turn, thus And the Shake, turned thus

It muſt be obſerved, that the ſhake is from the note above, and the beat from the note below, and that in fingering, the thumb is counted firſt, and ſo on to the little finger, which is the fifth.

Muſic conſiſts of Concords, and Diſcords. See CONCORD:

Concords are either perfect or imperfect, perfect as 4th, 5th, and 8ve, and imperfect as 3d, and 6th. See FIFTH, OCTAVE, *&c.*

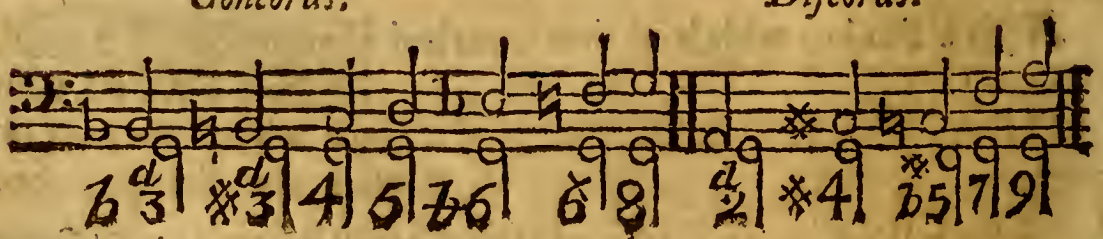
The diſcords are, the ſecond, *Tritone*, or ſuperfluous fourth. Flat fifth, ſeventh and ninth. Altho' the ſecond and ninth are reckon'd the ſame, their accompanyment are yet different.

The common chords are 3d, 5th, and 8th.

There are two ſorts of thirds and ſixes, flat and ſharp.

A flat third contains four ſemi-tones, and a ſharp third five; a flat ſixth, nine half notes or ſemi-tones, and a ſharp one ten.

Concords. *Diſcords:*



Comi

Common chords are to be played on any note, wherein no figure is put, except when you play in a ſharp key, the 3d and 7th above the key then naturally require a 6th; but if you play in a flat key, then a 6th is required to the ſecond and ſeventh above the key, unleſs otherwiſe mark'd. See KEY.

All keys are either flat or ſharp, not by what flats or ſharps are ſet at the beginning of the tune, but by the third above the key. A ♭, ſet over any note, ſhews that it is to have a flat 3d; and a ♯, a ſharp one, if there be no figure with it.

I might have given my readers rules and examples for playing thorough baſs and tranſpoſition, but that would be intruding too much into the Muſicians province.

HAUTBOY, or HOBOY, a ſort of muſical inſtrument of the wind kind, with a reed to blow or play withal.

The *Hoboy* is ſhaped much like the Flute, only that it ſpreads and widens towards the bottom. The treble is two foot long, the tenor goes a fifth lower when blown open.

It has only eight holes. The baſs is five foot long, and has eleven holes.

The word is *French*, *Haut-bois*, *q. d. High wood*; and is given to this inſtrument becauſe its tone is louder than that of the Violin.

It is played on much after the manner of the Flute, only 'tis ſounded thro' a reed.

This inſtrument is thus held; place the left hand uppermoſt next your mouth, and the right hand below; and the contrary with left handed people: and there are eight holes on this inſtrument, two of which are under braſs keys, nevertheleſs ſeven fingers will be ſufficient to ſupply them; as for example,

Let the fore-finger of the left hand cover the firſt hole, the ſecond on the ſecond hole, and the third on the next hole, which is a double one. In like manner the fore-finger of the right hand muſt ſtop the next hole, which is alſo a double one; then place the ſecond of the ſame hand on the next hole, then the third finger on the loweſt hole in view, and the little finger will command the two braſs keys to open one hole, or ſhut the other, which is always open. The double holes ſerve for ſemitones.

Thus all the holes of the pipe being ſtopp'd blow ſomewhat ſtrong; and it will ſound diſtinctly the note C *faut*, which is the loweſt note on the Hautboy.

HAUTCONTRE, the Counter Tenor or Alt. See TENOR.

HAUTDESSUS, the firſt Treble. See TREBLE.

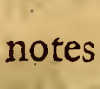
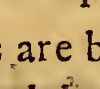
HEAD, as of a Lute, &c. is the place where the pins or pegs are ſcrewed to ſlacken and ſtretch the ſtrings. See LUTE, CHORD, STRING, HARPSICHORD, &c.

HEMI,

HEMI, is a word ſeldom or never found but in compoſition with ſome other word, as Tone, *&c.* where it ſignifie half, *i. e.* where any word is preceded by *Hemi*, it is thereby diminiſhed of its half, as Tone intimates a whole tone, but *Hemitone* is but half thereof, and is the ſame with what we call ſemi-tone.

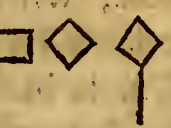
HEMITUONO, is a name given by the *Italians* to one of the intervals of muſic, by us called a ſecond of a ſemi-tone; of this there are two kinds, major and minor; the tone is ſuppoſed to contain nearly nine commas, which Muſicians divide, and make one half contain five commas, and the other but four; that which contains five is the ſemi-tone major, and that which has but four is the ſemi-tone minor. See SECOND.

HEMIOLIA, otherwiſe SESQUIALTERAL, is a ſort of proportion, wherein the larger number contains the ſmaller once, and a moiety remains as 3: 2; 6: 4, *&c.* See PROPORTION.

This name is more eſpecially given to a ſpecis of Triple, wherein all the notes are black, as  or  the ſquare one contains two times, and the lozenge but one, and two black ones with a tail, (called by us *Crotchets*) are required to make a time equal to what is expreſſed by the lozenge.

This is called *Hemiola maggiore*, becauſe in this the meaſure is beat ſlow. See MEASURE and CROTCHET.

And if the note of the greateſt value be a black lozenge, it is equal to two times, and our crotchet is half thereof; when this happens the meaſure is beat quick, and called *Hemiolia minore*.

But be theſe notes ſquare or lozenge 'tis not neceſſary to place any ſign of triple time before them, the colour and figure of them enough diſtinguiſh it. And when theſe notes come to be white,  'tis not neceſſary to put a mark to ſhew that the meaſure changes, and that it is in common time. See TRIPLE and PROPORTION.

HEMIOPE, or HEMIOPUS, a muſical inſtrument of the wind kind, uſed among the ancients. See MUSIC and FLUTE.

It was a kind of Flute or Fiſtula, with only three holes. See FISTULA.

HEMITONE, in ancient muſic was what we call half a tone, or ſemi-tone. See TONE and SEMI-TONE.

HENNARMONICK. See ENHARMONICK.

HEPTACHORD, is a word compounded of the *Greek* ἑπτὰ, *ſeven*, and χορδὴ, *cord* or *ſtring*. In

In this ſenſe it was applied to the Lyre, when it had but ſeven ſtrings, and is generally ſaid of any inſtrument that hath but that number; one of the intervals is alſo call'd *Heptachord*, as containing ſuch number of degrees between its extreams. See SEVENTH.

In the antient Poetry it ſignified verſes that were ſung or play'd on ſeven chords, *i. e.* on ſeven different notes or ſounds, and probably on an inſtrument with ſeven ſtrings. See LYRE.

HEXACHORD, in the antient muſic, a concord which the moderns call commonly a ſixth. See CONCORD and SIXTH.

Guido divided his Scale by *Hexachords*, and there are ſeven contained in it, three by *B quadro*, two by *B natural*, and two *B molle*, and 'tis for this reaſon that he divided his ſcale into three columns, in which he diſpoſed theſe *Hexachords*. See GAMUT.

The *Hexachord* is two-fold, greater and leſs.

The greater *Hexachord* or *Sixth*, is compoſed of two greater tones, and two leſs, and one greater ſemi-tone, which make five intervals.

The leſs *Hexachord* is of two greater tones, one leſſer, and two greater ſemi-tones. See TONE, SEMITONE, and COMMA.

The proportion of the firſt is 3 : 5, and that of the other 5 : 8. See SIXTH.

HIGH, is ſometimes uſed in the ſame ſenſe with *loud*, in oppoſition to *low*, and ſometimes in the ſame ſenſe with *acute*, in contradiction to *grave*. See SOUND, GRAVITY, and ACUTENESS.

HILARODI, in the ancient muſic, were a ſort of Poets among the *Greeks*, who went about ſinging little merry diverting poems or ſongs, tho' ſomewhat graver than *Ionic* pieces.

It is compounded of ἱλαρὸς *joyful*, and ᾠδὴ *ſinging* or *ſong*; the piece which was ſung by theſe people, was from them called *Hilarodia*.

They were dreſſed in white, and were crown'd with gold; at firſt they wore ſhoes, but afterwards aſſumed the *Crepida*, which was only a ſole ty'd over the foot with ſtraps. They did not ſing alone, but had a little boy or girl to attend them, playing on ſome inſtrument. From the ſtreets they were introduced into tragedy, as the *Magodi* were into Comedy.

They were afterwards called *Samodi* from *Samus*, a Poet, who excelled in this kind of verſes.

HOMOPHONI. See HOMOPHONOUS.

HOMOPHONOUS, is ſaid of two or more chords, ſtrings, or voices, that are of the ſame pitch of tune, and ſignifies properly no more than that they are in uniſon.

HORN, a ſort of muſical inſtrument of the wind kind, chiefly uſed in hunting, to animate the hunters and the dogs, and to call the latter together.

The *Horn* may have all the extent of the Trumpet. See TRUMPET

The term was antiently *to wind a Horn*; all *Horns* being in thoſe times compaſſed: But ſince ſtraight *Horns* are come into faſhion, they ſay, *blow a Horn*, or *ſound a Horn*.

There are various leſſons for the *Horn*, as the *Recheat*, double *Recheat*, royal *Recheat*, a running or farewell *Recheat*, &c.

The *Hebrews* made uſe of *Horns*, form'd of Rams *Horns*, to proclaim the Jubilee. Whence the name *Jubilee*.

The *French Horn*, called in *France* the *Corne de Chaſſe*, is bent into a Circle, and goes two or three times round, growing gradually bigger and wider towards the end, which in ſome *Horns* is nine or ten inches over.

To play on it, the firſt thing is to conſider the thickneſs or thinneſs of the lips, and provide a mouth piece accordingly; if they are thick, a pretty broad mouth piece is required, but if thin, the piece muſt be ſomething ſmaller.

HYMN, a ſong or ode in honour of God; or a poem proper to be ſung, compoſed in honour of ſome deity. See SONG and ODE.

The word comes from the *Greek* ὕμνος, *Hymn*, formed of ὑδω, *celebro*, *I celebrate*.

Iſidore remarks, that *Hymn* is properly a ſong of joy, full of the praiſe of God, by which, according to him, it is diſtinguiſhed from *Threna*, which is a mourning ſong, full of lamentations.

The *Hymns* or Odes of the ancients, generally conſiſted of three ſtanzas or copulets; the firſt is called *ſtrophe*, the ſecond *antiſtrophe*, and the laſt *epode*.

St *Hilary*, biſhop of *Poitiers*, is ſaid to have been the firſt who compoſed *Hymns* to be ſung in churches; he was followed by St *Ambroſe*; moſt of thoſe in the *Roman* breviary were compoſed by *Prudentius*; they have been tranſlated into *French* by the Meſſieurs of the *Port Royal*.

The *Te Deum* is commonly called an *Hymn*, though not in verſe, as is the *Gloria in Excelſis*. In the *Greek* liturgy there are four kinds of *Hymns*, but then the word is not taken in

the

the ſenſe of a praiſe offered in verſe, but ſimply of *laud* and *praiſe*; the angelic *Hymn*, or *Gloria in Excelſis* is the firſt, the *Triſagion* the ſecond, the *Cherubic* the third, and the *Hymn* of *Victory* and *Triumph*, laſt.

HYPATE *Hypaton*, or *Principalis Principalium*, a name of one of the chords of the ancient *Greek* ſyſtem, which anſwers to our B natural, of the loweſt octave of the organ. See SYSTEM.

The ancients likewiſe gave the name *Hypaton* to the graveſt or loweſt of their five tetrachords. See GENUS, SCALE, and TETRACHORD.

HYPATE *Meſon*, ſignifies the principal of the middle ones; a certain ſound in the *Græcian* ſcale, anſwering to the *E ſi mi* of the ſecond octave of ours, had this name given to it. See SYSTEM.

HYPATOIDES, are one of the kinds of ſounds which *Bacchius* calls *ſpiſſi Graviſſimi*. See PARHYPATOIDES and LYCHANOIDES.

HYPATON *Diatonos*. See DIATONOS and SYSTEM.

HYPER, *ſupra*, below. See EPI.

HYPERBOLÆON, *Excellentis*, *Exuperantis*, genitive of the *Greek* adjective *Hyperbolæos*. The upper or laſt tetrachord or fourth of the ancient ſyſtem had this name, by reaſon of it's being high or ſhrill in reſpect of the other fourths; it was conjoint to another below it, called *Diezeugmenon*. See DIEZEUGMENON and SYSTEM. For *Trite*, *Paranete*, and *Nete Hyperbolæon*, ſee TRITE, PARANETE, and NETE.

HYPEREOLIC, is the name of one of the ancient *Greek* modes or tones, whoſe octave begun at B natural, and would have made a thirteenth mode, if it's octave could have been harmonically divided; *i. e.* by the fifth and fourth. (See HARMONICAL DIVISION.) But it's fifth was falſe, and upon this account it was ſtruck off the liſt of authentic modes, the plagal whereof would have been the *Hyperphrygio*, then the fourteenth mode, had it's fourth form *F ut fa* been juſt. See MODE.

HYPERLYDIO-*Iaſtio-Dorio*, are names of ſeveral modes of the ancient muſic. See MODE, TUONO, and MUSIC.

HYPO, *infra*, *below*; this word when joined to the name of any interval or mode, *&c.* ſhews that it is lower than it was without, as *Hypo diapaſon* an octave lower, *Diapente* a fifth lower, *Diateſſaron* a fourth, *&c.* See DIAPASON, DIATESSARON, DIAPENTE, *&c.*

This word is by the *Italians* often joined to the name of ſome of the modes, and ſhews that it is a plagal mode, that is, that it's loweſt chord is a fourth lower than the final of it's authentic, as,

HYPODORIO, was the plagal of the doric mode, it's loweſt chord was *A mi la*, it's final which divided it's octave arithmetically; *i. e.* the fourth below, was *D la re*; it's dominant *D la re*, or *F ut fa*; in plain ſong 'tis the ſecond tone, it is tranſpoſed a fourth higher in *G re ſol* by B flat. See TONE.

HYPOEOLIC, is the plagal of the *Eolic* mode, it's loweſt chord is *E ſi mi*, it's final divides it's octave arithmetically is *A mi la*, it's dominant is either *A mi la*, or *C ſol ut*, and is nearly our third tone.

HYPOIONICO, or *Iaſtio*, is the plagal of the *Ionic* mode; it's loweſt chord is *G re ſol*, it's final *C ſol ut*, a fourth above, it's dominant *E ſi mi*, or *C ſol ut*, and is nearly our fifth tone. See TUONO.

HYPOLYDIO, is the plagal of the *Lydian* mode; it's loweſt chord is *C ſol ut*, it's final a fourth higher, is *F ut fa*, and it's dominant is *A mi la*. See LYDIAN.

HYPOMIXOLYDIAN, is the plagal of the *Mixolydian* mode, whoſe loweſt chord is *D la re*, it's final *G re ſol*, a fourth above, it's dominant *G re ſol*, or *B fa ſi*, and often *C ſol ut*, it ends on *G re ſol*. See MODE.

HYPOPRHYGIAN, is the plagal of the *Phrygian* mode; it's loweſt chord is *B fa ſi* natural, it's final a fourth above is *E ſi mi*, it's dominant is *E ſi mi*, or *G re ſol*, and ſometimes *A mi la*, (eſpecially in plain ſong) it ends on *E ſi mi*. See MODE and TUONO.

HYPOPROSLAMBANOMENOS, the name of the chord added by *Guido Aretine* below the *Proſlambanomenos* of the *Græcian* ſcale. See SYSTEM.

HYPORCHEMATICO *Stylo*. See MUSIC and STYLE.

I.

JAR, to disagree in sound, to be dissonant, or to go out of tune. See DISCORD.

IASTIO, is a name given by *Aristoxenus* to one of the modes of the *Græcian* music, which is otherwise called the *Ionic* mode. See MODE and IONICO.

JIGG, a sort of brisk and lively air; also an airy kind of dance to a sprightly measure. See GIGA.

IMITAZZIONE, or *Imitation*, is a particular way of composition, wherein each part is made to imitate the other.

It is also where one part imitates the singing of another, either through the whole piece, which one of the kinds of fugues or canons, (See CANON) or only during some measures thereof, which is *simple Imitation.*

Sometimes the motion or figure of the notes is only imitated, and that often by a contrary motion, which makes what they call a *retrograde Imitation*, or *Imitazzione Cancherizante.*

Imitation differs from a fugue, says Mr *Brossard*, in regard in the former, the repetition must be a second, third, sixth, seventh or ninth, either above or below the first voice or guide; to which it may be added, that it may be at any interval; and differs properly from *fugue*, in that in *Imitation*, the intervals may not be precisely the same; whereas, were the repetition to an unison, fourth, fifth, or octave, and the intervals exactly the same in the *comes* and *guida*, it would be a fugue.

IMMUTABILE *Systema.* See SYSTEM.

IMPERFETTO, *imperfect*, is said of cadences, consonances, modes, times, or intervals. See each under it's proper article.

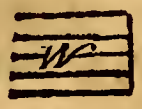
What we call *Imperfect* in modes, is when they do not ascend or descend, high or low enough, to take in the full compass of their octaves; an *Imperfect* interval, as third, fourth, *&c.* means an interval as well wanting a comma or some small matter of it's just quantity, as having as much above, though the latter is more properly called a *redundant*, and the former a *diminished* interval. For *Imperfect* time, see COMMON TIME, TRIPLE, and SESQUI.

IMPLICATIO. See USUS.

INCONCERTO. See CONCERTO and CONCERTANTE.

IN CORPO. See CANONE.

INCONSONANCY, a diſagreeableneſs in a ſound, a diſcordance.

INDEX, a little mark ſet at the end of each line of a tune, thus  to ſhew that the firſt note of the next line is in that place; 'tis often called *Moſtra*.

INFINITO, *infinite*, is ſaid of ſuch canons or fugues that may be begun again and again, whence they are alſo called *perpetual fugues*. See FUGUE.

INFRA, *beneath*. See HYPO.

INGANNO, called by the *French tromperie*, *cheat*, a cadence is ſaid to be in *Inganno* when, after having done every thing proper for ending it, inſtead of ſo doing, they place a mark of ſilence in the place of the final which the ear naturally expects, but is herein diſappointed. See CADENCE.

INHARMONICAL *Relation*, is when ſome diſſonant ſound comes where the ear does not expect it, or is offended therewith, much the ſame as diſcord. See RELATION.

INITIALIS *& Pauſa generalis*. See TEMPO, PROLATION, and PAUSE.

INNO, a hymn or ſpiritual ſong. See HYMN.

INPARTITO. See CANONE.

INSPEZZATO *Monochordo*. See SPISSUS.

INTENSIO, is the raiſing of a voice or ſound from grave to acute, as *Remiſſio* is the contrary. See REMISSIO.

INTERVALLO, *Interval*, is the difference between two ſounds in reſpect of acute and grave: or that imaginary ſpace terminating by two ſounds, differing in acuteneſs and gravity. See ACUTENESS and GRAVITY.

When two or more ſounds are compared in this relation, they are either equal or unequal in the degree of tune; ſuch as are equal are called uniſons, with regard to each other, as having one and the ſame pitch of tune; the unequal ones being at a diſtance from each other, conſtitute what we call an *Interval* in muſic; which is properly a *diſtance of tune*, between two ſounds.

Intervals are diſtinguiſhed into *ſimple* and *compound*.

A *ſimple Interval*, is without parts or diviſions.

A *compound* one, conſiſts of ſeveral leſſer *Intervals*.

Table of Intervals, *ſimple and compound.*

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	*&c*					

Simple
Double
Triple
Quadruple
} *Intervals.* } Compound *Intervals.*

Thoſe in the upper line mark the ſimple *Intervals*, the other three the compound ones, *i. e.* ſuch as are either doubled, tripled, or quadrupled.

To reduce a compound *Interval* to a ſimple one, Mr *Broſſard* gives us this rule; from the denominator thereof, ſays that author, take ſeven, and the cypher remaining, is the ſimple interval; as from a thirteenth take ſeven, there remains ſix, which ſhews the thirteenth to be the ſixth doubled; again, from twenty ſix take ſeven three times, which are twenty one, and five remains, therefore, ſays he, the twenty ſixth appears to be the fifth quadrupled.

But this diſtinction, into ſimple and compound, regards practice only, becauſe there is really no ſuch thing as a leaſt *Interval*. Beſides by a ſimple *Interval*, here is not meant the leaſt practiſed, but ſuch as tho' it were equal to two or more leſſer, which are in uſe; yet when we would make a ſound move ſo far up and down, we always paſs immediately from one of it's terms to the other.

What is meant by a compound *Interval*, then will be very plain; it is ſuch whoſe terms are in practice, taken either in immediate ſucceſſion, or ſuch where the ſound is made to riſe and fall from the one to the other, by touching ſome intermediate degrees; ſo that the whole becomes a compoſition of all the *Intervals* from one extream to the other.

What we now call a ſimple *Interval*, the antients called *Diaſtem*; and our compound one they called *Syſtem*. Each of theſe have differences; even of the ſimple, there are ſome greater and ſome leſſer, but they are always diſcord; but of the compound or ſyſtem, ſome are concord, and others diſcord. Uniſons 'tis plain, cannot poſſibly have any variety; for when there is no difference, as in uniſonance, which flows from a relation of equality, 'tis evident there can be no diſtinction: Uniſons therefore are often called concords, (tho' they may not properly be ſo called.) But an *Interval* depending on a difference of tune, or a relation of inequality, admits of variety; and ſo the terms of every *Interval*, accord-

ing

ing to their particular Relation or difference, make either concord or diſcord. See CONCORD and DISCORD.

Some indeed, have reſtrained the word concord to *Interval*, making it include a difference of tune: *Intervals*, 'tis plain, may differ in magnitude, and there may be an infinite variety, according to the poſſible degrees of tune; for there is no difference ſo great or ſo little, but a greater or leſſer may poſſibly be conceived; 'tis true, with regard to practice, there are limits which are the greateſt and leaſt *Intervals* our ears can judge of, and which may actually be produced by voice or inſtrument.

The degrees of tune are proportional to the number of vibrations of the ſonorous body, in a given time; or the velocity of their courſes and recourſes. Now theſe differences in tune conſtitute, as has been already ſaid, the *Intervals* in muſic; theſe therefore muſt be greater or leſſer, as the differences are; and 'tis the quantity of theſe, which is the ſubject of the mathematical part of muſic.

Theſe *Intervals* are meaſured, not in the ſimple differences or arithmetical ratios of the numbers expreſſing their vibrations or lengths, but in their geometric ratios. So that the ſame *Interval* depends upon the ſame geometric ratios, and *vice verſa*; it is however to be obſerved, that in comparing the equality of the *Intervals*, the ratios expreſſing them, muſt be all of one ſpecies, otherwiſe this abſurdity would follow, that the ſame two ſounds may make different *Intervals*.

To deſcribe the particular methods of meaſuring the inequality of *Intervals* would be too tedious: This one rule may be obſerved, that to determine in general, which of two or more *Intervals* is greateſt; take all the ratios as proper fractions, and the leaſt fraction will be the greateſt *Interval*.

The ancients were extreamly divided about the meaſuring of *Intervals*. *Pythagoras* and his followers meaſured them by the ratios of numbers. They ſuppoſed the differences of gravity and acuteneſs to depend on the different velocities of the motions that cauſe ſound; and thought therefore, that they could only be acurately meaſured by the ratios of thoſe velocities; which ratios were firſt inveſtigated by *Pythagoras*, on occaſion of his paſſing by a ſmith's ſhop, and obſerving a concord between the ſound of the hammers ſtriking on the anvil. *Ariſtoxenus* oppoſed this: He thought reaſon and mathematics had nothing to do in the caſe, and that ſenſe was the only judge in the diſpute; the other being too ſubtile to be of any uſe. He therefore determined the octave, fifth, and fourth, which are the moſt ſimple concords, by the ear; and

by

by the difference of the fourth and fifth, he found out the tone, which he ſettled as an *Interval* the ear could judge of, he meaſured every *Interval* by various additions and ſubſtractions, made of thoſe mentioned one with another.

Ptolemy keeps a middle way between the two; he finds fault with one for deſpiſing reaſon, and with the other for excluding ſenſe; and ſhews how theſe two might mutually aſſiſt each other in this matter. See TONE and TUNE.

Ariſtoxenus ſays there are two principal differences in *Intervals*, the firſt is that of magnitude, and the other as being concord and diſcord; for, *ſays he*, every concord differs in magnitude from every diſcord; which may be interpreted, that every *Interval* is of a different compaſs or extent from another. As concords and diſcords, *Intervals* have many differences, but of theſe, *ſays he*, magnitude is the principal. But *Euclid* reckons five differences of *Intervals*, firſt in magnitude; ſecond in kind; third, in being either concord or diſcord; fourth, in being ſimple or compounded; and laſtly, rational or irrational. Firſt then, *Intervals* differ in magnitude, in which reſpect ſome are called minor, ſuch as *ditonus*, *triemitonium*, *tonus*, *hemitonium* and *dieſis*; others major, as *diateſſaron*, *diapente*, and *diapaſon*. In the genus or kind *Intervals* differ, as being either *diatonic*, *chromatic*, or *enharmonic*, *i. e.* divided as each of theſe require. As concords and diſcords they differ, the concords are *diateſſaron*, *diapente*, *diapaſon*, and the like; and all *Intervals* leſs than a fourth or *diateſſaron*, are diſſonant, as well as thoſe ſituated between the concords. And laſtly, they differ as to rational and irrational; rational *Intervals* are ſuch as we can diſtinguiſh by cyphers, as the *tone*, *hemitonium*, *ditonus*, *tritone*, *&c.* The irrational, are ſuch whoſe magnitudes vary in an irrational manner, *i. e.* ſo that we cannot fix a certain proportion between their two extreams in numbers.

INTRADA, an *entry*, much the ſame as *prelude*, or *overture*. See PRELUDE and OVERTURE.

IONIC *Mode*, a light and airy ſort of ſoft and melting ſtrains. See MODE.

The loweſt chord of this mode is *C ſol ut*; it's final the ſame; it's dominant, which divides it's octave harmonically, (*i. e.* the fifth below,) is *G re ſol*, it ends on *C ſol ut*; 'tis nearly our fifth tone, and is by ſome accounted the firſt natural mode, 'tis often tranſpoſed a fourth higher in *F ut fa*, by B flat.

IRREGOLARE, *irregular*, or not according to the common and accepted rules. Modes are called *irregular* when their

their compaſs or extent is too great, *i. e.* when they run many degrees both above and below their octaves, or have ſome other *Irregularities:* and a cadence is ſaid to be *irregular* when it does not end upon one of the eſſential chords of the mode, in which the piece is compoſed.

ISTESSO, or L'ISTESSO, *the ſame*; as, *far l'iſteſſo— do the ſame thing*; *cantar l'iſteſſo, —ſing the ſame*; *iſteſſo ſuono,— the ſame ſound*, &c.

JULE, a kind of hymn ſung by the *Greeks*, and after them by the *Romans* in the time of their harveſt, in honour of *Ceres* and *Bacchus*; in order to render thoſe deities propitious.

The word is derived from the *Greek* ολος, or ιαλος, a *ſheaf*, ; this hymn was ſometimes called the *Demitrule* or *Demitriule*, *i. e.* the *Jule of Ceres*.

K.

KEY, a certain fundamental note or tone, to which the whole piece, be it Concerto, Sonata, Cantata. *&c.* is accommodated, and with which it uſually begins, but always ends.

To get an idea of the uſe of the *Key*, it may be obſerved, that as in oration there is a ſubject, *viz.* ſome principal perſon or thing, to which the diſcourſe is referr'd, and which is always kept in view, that nothing unnatural or foreign to the ſubject may be brought in; ſo in every regular piece of muſic, there is one ſound, *viz.* the *Key*, which regulates all the reſt; the piece begins and ends in this; and this is as it were the muſical ſubject, to which a regard muſt be had in all the other ſounds of the piece.

Again, as in oration there are ſeveral diſtinct articles which refer to different ſubjects, yet ſo as they may have a viſible connection with the principal ſubject, which regulates and influences the whole; ſo in muſic, there may be various ſubaltern ſubjects, that is, various *Keys*, to which the different parts of the piece may belong; but then they muſt be all under the influence of the firſt and principal *Key*, and have a connection with it.

Now to give a more diſtinct notion of the *Key*, we muſt obſerve, that the octave contains in it the whole principles of muſic, both with reſpect to conſonance, or harmony, and ſucceſſion or melody; and that if the ſcale be continued to a double octave, there will in that caſe be ſeven different orders of the degrees of an octave, proceeding from the ſeven different letters, with which the terms of the ſcale are marked. Any given ſound therefore, *i. e.* a ſound of any determinate pitch of tune, may be made the *Key* of the piece, by applying to it the ſeven natural notes, ariſing from the diviſion of an octave, and repeating the octave above and below at pleaſure. The given note is applied as the principal note or *Key* of the piece, by making frequent cloſes or cadences upon it; and in the progreſs of the melody, no other than thoſe ſeven natural ſounds can be admitted, while the piece continues in that *Key*; every other ſound being foreign to the fundamental or *Key*: For inſtance, ſuppoſe a ſong begun on any ſound, and carried upwards and downwards by degrees, and harmonical diſtances, ſo as never to touch any ſounds but what are referrable to that firſt as a fundamental,

i. e. are the true ſounds of the natural ſcale proceeding from the fundamental; and let the melody be ſo conducted thro' thoſe natural ſounds, as to cloſe and terminate in the fundamental, or any of its octaves above or below, that note is called the *Key* of the melody, becauſe it governs all the reſt, limitting them ſo far, as that they muſt be, to it, in relation of the ſeven eſſential ſounds of an octave; and when any other is brought in, 'tis called going out of the *Key*; from which this way of ſpeaking, *viz.* a ſong continuing or going out of the *Key*, it may be obſerved, that the whole octave with all its natural ſounds, come under the idea of a *Key*, tho' the fundamental or principal ſound is in a more particular manner ſo call'd; in which laſt ſenſe of the word *Key* (*viz.* where it is applied to one fundamental) another ſound is ſaid to be out of the *Key*, when it has not the relation to that fundamental, of any of the natural ſounds belonging to the concinnous diviſion of the octave.

Here too, it muſt be added with reſpect to the two different diviſions of the octave; that a ſound may belong to the ſame *Key*, *i. e.* have a juſt muſical relation to the ſame fundamental in the one kind of diviſion, and be out of the *Key* in reſpect of the other. Now a piece of muſic may be carried through ſeveral *Keys*; *i. e.* it may begin in any one *Key*, and be led out of that into another, by introducing ſome ſound foreign to the firſt, and ſo on to another; but a regular piece of muſic muſt not only return to the firſt *Key*, but thoſe *Keys* too muſt have a particular connection with the firſt. It may be added, that thoſe other *Keys* muſt be ſome of the natural ſounds of the principal *Key*, tho' not any of them at pleaſure.

As to the diſtinctions, we have already obſerv'd, that to conſtitute any given note or ſound, a *Key*, or fundamental, it muſt have the ſeven eſſential, or natural ſounds added to it, out of which, or their octaves, all thoſe of the piece muſt be taken, while it keeps within the *Key*; *i. e.* within the government of that fundamental.

'Tis evident therefore, that there are but two different ſpecies of *Keys*, which ariſe according as we join the greater or leſſer third, theſe being always accompanied with the ſixth and ſeventh of the ſame ſpecies, the third greater: for inſtance, with the ſixth and ſeventh greater, and the third leſſer with ſixth and ſeventh of the ſame ſpecies, that is leſſer. And this diſtinction is expreſs'd, under the name of a ſharp *Key*, which is that with the third greater, *&c.* and the flat *Key*, with the third leſſer, *&c.* whence 'tis plain, that how many different cloſes ſoever there be in a piece, there can be but two *Keys*, if we conſider the eſſential difference of *Keys*; every *Key* being either

either flat or ſharp, and every ſharp *Key* being the ſame as to melody, as well as a flat one. It muſt be obſerved however, that in common practice, the *Keys* are ſaid to be different, where nothing is conſidered but the different pitch or tune of the ſound on which the different cloſes are made. In which ſenſe the ſame piece is ſaid to be in a different *Key*, according as it begun in different degrees of tune.

To prevent any confuſion which might ariſe from uſing the ſame word in different ſenſes, Mr *Malcolm* propoſes the word *Mode* to be ſubſtituted inſtead of the word *Key*, in the former ſenſe; that is, where it expreſſes the melodious conſtitutions of the octave, as it conſiſts of ſeven eſſential or natural ſounds, beſides the fundamental; and in regard there are two ſpecies of it, he propoſes, that with the greater third be called the greater *Mode*, and that with the leſſer third the leſs *Mode*, appropriating the word *Key* to thoſe notes of the piece on which the cadence is made; all of which may be called different *Keys*, in reſpect of their different degrees of tune.

To diſtinguiſh then accurately between a *Mode* and a *Key*, he gives us this definition, *viz.* An octave, with all its natural and eſſential degrees is a *Mode*, with reſpect to the conſtitution or manner of dividing it; but with reſpect to its place in the ſcale of muſic, *i. e.* the degrees or pitch of tune, it is a *Key*. Tho' that name is peculiarly applied to the fundamental: Whence it follows, that the ſame *Mode* may be with different *Keys*, *i. e.* an octave of ſounds may be raiſed in the ſame order and kind of degrees, which makes the ſame *Mode*, and yet be begun higher or lower, that is, be taken at different degrees of tune, with reſpect to the whole, which makes different *Keys*, and *vice verſa*, that the ſame *Key* may be with different *Modee*, *i. e.* the extreams of two octaves may be in the ſame degree of tune; and the diviſion of them be different. See MODULATION, HARMONY, MELODY, and CLEFF.

KEYS alſo ſignify thoſe little pieces in the fore part of an Organ, Spinnet, or Harpſichord, by means whereof the jacks play, ſo as to ſtrike the ſtrings of the inſtrument; and wind is given to the pipes by raiſing and ſinking the ſucker of the ſound board. They are in number twenty-eight, or twenty-nine. In large organs there are ſeveral ſets of the *Keys*, ſome to play the ſecondary Organ, ſome for the main body, ſome for the Trumpet, and ſome for the ecchoing Trumpet, *&c.* in ſome there are but a part that play, and the reſt for ornament. There are twenty ſlits in the large *Keys*, which make half notes. Mr *Baljouski* of *Douliez* pretends to have invented a new kind of *Keys* vaſtly preferable to the common ones, with

with which, he ſays, he can expreſs ſounds which follow each other in a continual geometrical proportion, and ſo can furniſh all the ſounds in muſic, and by conſequence all the imaginary intervals and accords; whereas the common *Keys* do but furniſh ſome of them.

KROUSTA, a term intirely *Greek*. See STROMENTO.

KYRIE, (ſometimes writ by the *Italians Chirie*) the vocative caſe of a *Greek* word, ſignifying *Lord*. Moſt Maſſes begin with this word; ſometimes 'tis uſed for a piece of muſic, as we find, *a fine Kyrie, a Kyrie well compoſed, &c.* See MESSA.

L.

LA, is a ſyllable, by which *Guido* denominated the laſt ſound in each Hexachord, if it begins in C it anſwers to our A, if in G to E; if in F to D; when it is A in our ſcale, it marks the *Proſlambanomenos* of the firſt octave, the *Meſe* of the ſecond, and *Nete Hyperbolæon* of the third octave of the ancient ſyſtem. See SYSTEM, PROSLAMBANOMENOS, *&c.*

LACHRIMOSO, or LAGRIMOSO, ſignifies, *in a wailing plaintive manner.* See LANGUIDO.

LAMENTATIONE, ſignifies to play or ſing in a lamenting mournful manner, and therefore pretty ſlow. See LARGO, GRAVE, and ADAGIO.

LANGUENTE, *languiſhing* and *ſoft.*

LANGUIDO, the ſame as *Languente.*

LARGE, the greateſt meaſure of muſical quantity; one *Large* containing two longs, one long two breves, and one breve two ſemi-breves; and ſo on in duple proportion. See CHARACTER.

LARGETTO, ſignifies a movement ſomething ſlow, yet a little quicker than *largo.* See LARGO.

LARGO, a ſlow movement, *i. e.* one degree quicker than grave, and two than adagio. See ADAGIO, GRAVE, and TARDO.

LAUDA *Syon Salvatorem.* See SEQUENZA.

LEDGER LINE, is that which, when the aſcending and deſcending notes run very high or very low, is added to the ſtaff of five lines; there are ſometimes many of theſe lines both above and below the ſtaff, to the number of four or five.

LEERA *Viola*, a kind of muſical inſtrument of the ſtring kind. See LYRE.

LEGABILI. See NOTA.

LEGATA. See NOTA and SYNCOPE.

LEGATO or OBLIGATO. See OBLIGATO.

LEGATO *Contrapunto.* See COUNTERPOINT and SYNCOPE.

LEGATO, confined or conſtrained by certain rules for ſome deſign, thus they ſay, *canone Legato, &c.* See CANONE.

Note LEGATO, is when this ⌒, or this ⌣ mark is found over or under the heads of them; this is what we call *tying* them, and is done when they are properly but one note, but

but obliged to be ſeparated into two, becauſe half is found at the end of one bar, and the other half in the beginning of the following; or becauſe theſe two halves are in different parts of the meaſure; this is alſo called *ſyncope*. See SYNCOPE.

Notes of different pitches of tune are frequently tyed together, when there are many for the pronounciation of one ſyllable, which is likewiſe called *prolation*. See PROLATION.

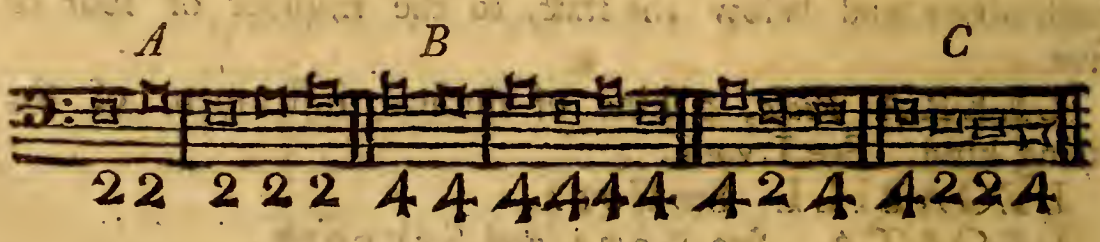
LEGATURA, a tying or binding together; the *Italians* often called ſyncopes *Legature*, becauſe they are made by the *Legature* of many notes; but there is another ſort of *Legature* for breves, when there are many on different lines or ſpaces, which are to be ſung to one ſyllable. See SYNCOPE.

It muſt here be obſerved, the breves alone are capable of this ſpecies of *Legature*, by reaſon their figure only will admit of being placed ſo cloſe together, as to ſeem one character only, tho' placed on different degrees thus unleſs there be occaſion to place a ſemi-circle either above or below them, to ſhew that they are tyed.

This *Legature* regards common time only.

Theſe breves muſt again be conſidered as ſimple, a having a tail, and as being of different colours.

Firſt then, if they be ſimple and aſcend, they contain their natural quantity, *i. e.* each two ſemi-breves, A. But if deſcending, they contain four, if only two follow one another, B. If there are three or four following ones, the firſt and laſt contains each four ſemi-breves, and the middle ones but two, C.

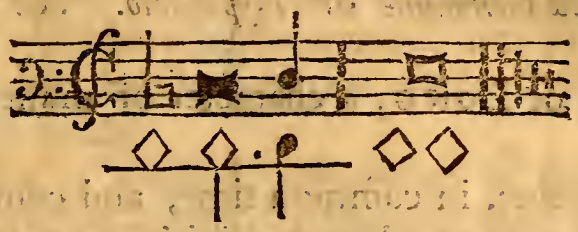


Secondly, if they have tails , and the tail be turned upwards, the breves contain only one meaſure, as well aſcending as deſcending. But if it be marked downward, the breve then contains it's natural quantity.

This ſpecies of *Legature* was invented only by reaſon the minim being round, could not be uſed therein, and the ſemi-circle was not at that time in uſe.

It may be here remarked, that ordinarily the firſt breve alone of every *Legature* has a tail, and that commonly placed on the left ſide.

Laſtly, If they be of different colours, *i. e.* if the firſt be white or open in the middle, and the ſecond black, the firſt contains a ſemi-breve, and the ſecond a pointed minim.



Theſe are the principal *Legatures*, beſides which there are many others, for which ſee NOTA.

LEGERMENT, *lightly, gently, with care and eaſe.*

LEGGIARDO, or LEGGIARDAMENTE, *gayly, lively, brisk.* See ALLEGRO.

LENTE, or LENTEMENTE, ſignifies a ſlow movement, much the ſame as *largo*. See LARGO.

LENTO, the ſame as *lente*.

Tres LENTEMENT, ſignifies, *very ſlow*, or a movement that is between grave and largo.

LEPSIS. See USUS.

LEVARE *Antiphonam*, is to begin or open the firſt note of an anthem.

LEUTO, a muſical inſtrument of the ſtring kind. See LUTE.

LIBERO, *free, unconfined*, the ſame with *ſciolto*, and contrary to *legato*. See LEGATO and SCIOLTO.

LICHANOS, rather LYCHANOS, which ſee.

LIDIAN. See LYDIAN.

LIGATURA, more properly LEGATURA. See LEGATURA.

LINEA, *Line*, is the name of thoſe ſtrokes drawn horizontally on a piece of paper, on and between which, the characters and notes of muſic are diſpoſed; their number is commonly five, when another is added for one, two, or more notes, it is called a *Ledger Line*. See LEDGER. Some ſay that it is to *Guido Aretine* we owe their invention; they are very commodious, and greatly aſſiſt the imagination in diſtinguiſhing low notes from high ones. Upon their firſt introduction only the *Lines* were uſed, and the ſpaces were then unregarded.

LIRA. See LYRE.

LITANIA, the litany of the church. See MESSA.

LITTUUS, is a ſtaff uſed by the *Augurs*, in the form of a croſier. We frequently ſee it on medals, with the

other pontifical inſtruments. *Aulus Gellius* ſays it was bigger in the place where it was crooked, than elſewhere; ſome derive the word from the *Greek*, λίγω, ſomething that makes a ſhrill or acute ſound, which was the property of this inſtrument.

LOCRICO, or LOCRENSE, is one of the ancient tones or modes, which *Gaudentius* the Philoſopher, according to *Zarlin*, called *Commune* or *Hypodorio*. See HYPODORIC and TUONO.

LONGA, or LONG, a character of muſic, ⊏ containing four ſemi-breves, in common time, and conſequently eight minims; unleſs tyed to a breve, for it's content in ſuch caſe, ſee LEGATURE.

The *Long* is uſually equal to two breves. See CHARACTER.

LUTE, a muſical inſtrument with ſtrings. It had anciently but five rows of ſtrings, but in courſe of time, four, five, or ſix more have been added.

The *Lute* conſiſts of four parts, *viz.* the table, the body or belly, which has nine or ten ſides, the neck, which has nine or ten ſtops or diviſions marked with ſtrings, and the head or croſs, where the ſcrews for raiſing and lowering the ſtrings to a proper pitch of tune, are fixed. In the middle of the table, there is a roſe or paſſage for the ſound. There is alſo a bridge that the ſtrings are faſtened to, and a piece of ivory between the head and the neck, to which the other extremities of the ſtrings are fitted. In playing, the ſtrings are ſtruck with the right hand, and with the left the ſtops are preſſed.

We call the temperament of the *Lute* the proper alteration that is to be made in the intervals, both with regard to conſonance and diſſonance, in order to render them more perfect on this inſtrument.

Some derive the word from the *German Laute*, which ſignifies the ſame thing, or from *Lauten ſonare, to ſound*; *Scaliger* and *Bochart* derive it from the *Arabic Allaud*.

The *Lutes* of *Boulogne* are eſteemed the beſt, on account of the wood, which is ſaid to have an uncommon diſpoſition for producing a ſweet ſound.

LYCHANOIDES, is the middle ſound of thoſe which *Bacchius* and others call *Spiſſi*. See SPISSUS.

LYCHANOS *Hypaton*, a *Greek* term, which ſignifies that of the principal notes, which is ſtruck with the fore finger: it was the fourth chord of the Lyre, and anſwers to the *D la re*, of the ſound octave of the modern ſyſtem. See LYRE and SYSTEM.

LYCHANOS *Meſon*, that of the middle notes that is ſtruck with the fore finger: it was the ſeventh chord of the Lyre,

and

and answers to the *G re sol* of the second octave of the Organ See SYSTEM and LYRE.

LYDIAN *Mode*, a doleful and lamenting sort of music, the descant being in slow time. See DESCANT and MODE, or TUONO.

The lowest chord of this mode was *F ut fa*, it's dominant which divided it's octave harmonically, was *C sol ut*, and it's final *F ut fa*; 'tis our sixth tone: tho' *Alypius* reckons the *Lydian* the first mode.

LYRA *Viol*, a musical instrument of the stringed kind; thence comes the expression of playing the *Leera way*, corruptly for *Lyra way*. See LYRE.

LYRE, the same with *Cythara*, a *Harp*; a stringed instrument much used among the ancients, said to have been invented by *Mercury*, on occasion of his finding a dead shell fish (by the *Greeks* called *Chelone*, and by the *Latins Testudo*) left on the shore after an inundation of the river *Nile*; of the shell whereof he formed the *Lyre*, mounting it with seven strings, as *Lucian* says, and adding a jugum to it, to stretch and slacken them.

Boëtius relates the opinion of some, who say that *Mercury*'s *Lyre* had but four strings, in imitation of the mundane music of the four elements. *Diodorus Siculus* says it had but three, in imitation of the three seasons of the year, which were all the *Greeks* counted, spring, summer, and winter. *Nicomachus*, *Horace*, *Lucian*, and many other ancient authors, make it have seven strings, in imitation of the seven planets. This three, four, or seven stringed instrument *Mercury* gave to *Orpheus*, (says *Nicomachus*) who being torn to pieces by the *Bacchanals*, the *Lyre* was hung up by the *Lesbians* in *Apollo*'s temple. Others again, says that author, refer it's invention to *Cadmus Agenor*'s son. Others say that *Pythagoras* found it in some temple in *Egypt*, and added an eighth string. *Nicomachus* again says, when *Orpheus* was killed, his *Lyre* was cast into the sea, and thrown up at *Antissa*, a city of *Lesbos*, where the fishers finding it, gave it to *Tespander*, who carried it into *Egypt* and called himself the inventor.

Mr *Barnes*, in his *Prolegomena* to his edition of *Anacreon*, has an enquiry into the antiquity and structure of the *Lyre*; of which he makes *Jubal* the first inventor.

For the several changes that this instrument underwent by the addition of new strings, he observes, that according to *Diodorus*, it had originally but three strings, whence it was called *tricordos*. Afterwards it had seven, as appears from *Homer*, *Pindar*, *Horace*, *Virgil*, &c.

Feſtus Avienus gives the *Lyre* of *Orpheus* nine ſtrings; *David* mentions an inſtrument of that ſort, ſtrung with ten ſtrings, in *Pſalterio decca chordo*; *Timotheus* of *Mileſus*, added four to the old ſeven, which made eleven. *Jeſephus*, in his *Jewiſh Antiquities*, makes mention of one with twelve ſtrings, which afterwards were encreaſed to eighteen. *Anacreon* himſelf ſays, *p.* 253 of *Barnes*'s Edition, *Canto viginti totis chordis*. As for the modern *Lyre*, or *Welch Harp*, conſiſting of forty ſtrings, 'tis ſufficiently known.

When the *Lyre* had ſeven ſtrings, they were thus denominated according to *Boëtius*; the firſt, ſays he, was called *Hypaton*, *q. d. major* or *honorabilior*; the ſecond, *Parhypate*, as being next to *Hypate*; the third, *Lychanos*, becauſe ſtruck with the fore finger; the fourth, *Meſe*, by reaſon of it's ſeat in the middle; the fifth, *Parameſe*, as being next to the *Meſe*; the ſixth, *Paranete*, from it's ſituation next to the laſt called *Neate*, or *Nete*, *q. d. inferior*: In the compaſs of theſe ſeven ſounds, were comprehended two fourths, called *conjoint fourths*, becauſe the ſame ſound *Meſe* was the loweſt chord of one, and the higheſt of the other.

When the number encreaſed to eight they ſtood the ſame, only that one inſerted by *Samius Lychaon*, between *Parameſe* and *Paranete*, called *Trite*. See TRITE.

Theſe ſeven ſtrings were tuned diatonically. See DIATONIC.

As the ſeven ſounds above made two conjoint fourths, theſe eight made two disjoint, for from *Hypate* to *Meſe* was one, and from *Parameſe* to *Nete* the other; ſo that between *Meſe* and *Parameſe* there was a tone major, called by *Bacchius* the *diezeutic* tone, becauſe it disjoined thoſe fourths.

Prophraſtus added a ninth chord below *Hypate*, and called it *Hyper hypate*; *Eſtiachus* added a tenth below this, and *Timotheus* the eleventh; in this ſtate of the *Lyre*, the names of it's chords were theſe. *Hypate Hypaton*, *Parhypate Hypaton*, *Lychanos Hypaton*, *Hypate Meſon*, *Parhypate Meſon*, *Lychanos Meſon*, *Meſe*, *Parameſe*, *Trite Diezeugmenon*, *Paranete Diezeugmenon*, *and Nete Diezeugmenon*. From *Hypate Hypaton* to *Hypate Meſon*, and from *Hypate Meſon* to *Meſe*, were two conjoint fourths; and from *Parameſe* to *Nete Diezeugmenon*, a disjoint one, that is, ſeparated from the others by the *diezeutic* tone, between *Meſe* and *Parameſe*. See CONJOINT and DIEZEUTIC.

But that the *Meſe* ſhould be ſituated nearer the middle, and not riſe ſo cloſe to *Nete*, another fourth was added, called the *Hyperbolæon tetrachord* above *Nete Diezeugmenon*, *viz. Trite Hyperbolæon*, *Paranete Hyperbolæon*, and *Nete Hyperbolæon*, which

which made two conjoint fourths from *Parameſe*; theſe two notwithſtanding, were called disjoint from the other, by reaſon of the above-mentioned *diezeutic* tone.

This was not enough, for ſtill there was ſeven ſounds above and but ſix below *Meſe*; to remedy which, they added one below *Hypate Hypaton*, and called it *Proſlambanomenos*, it was a tone major below it, and made an octave to *Meſe*, ſo that it's chords then ſtood in the following order.

The names of the chords of the ancient Lyre.

1	*Proſlambanomenos.*
2 : 1	*Hypate Hypaton.*
3 : 2	*Parhypate Hypaton.*
4 : 3	*Lychanos Hypaton.*
5 : 1 : 4	*Hypate Meſon.*
2	*Parhypate Meſon.*
3	*Lychanos Meſon.*
1 : 4	*Meſe.*
2 : 1	*Parameſe.*
3 : 2	*Trite Diezeugmenon.*
4 : 3	*Paranete Diezeugmenon.*
5 : 1 : 4	*Nete Diezeugmenon.*
2	*Trite Hyperbolæon.*
3	*Paranete Hyperbolæon.*
4	*Nete Hyperbolæon.*

From *Proſlambanomenos* to *Hypate Meſon* was a fifth; from that to *Meſe* a fourth; from *Meſe* to *Parameſe* a tone major; from *Meſe* to *Nete Diezeugmenon*, a fifth; and from thence to *Nete Hyperbolæon*, a fourth; and from *Proſlambanomenos* to *Meſe* was a ſingle octave; to *Nete Hyperbolæon* a double one. See each of theſe names under it's proper article, PROSLAMBANOMENOS, OCTAVE, FOURTH, FIFTH, *&c.*

From the *Lyre*, which all agree to have been the firſt inſtrument of the ſtring kind in *Greece*, aroſe an infinite number of others, differing in ſhape and number of ſtrings, as the Pſalterion, Trigon, Sambuca, Pectris, Magadis, Barbiton, Teſtudo, (the two laſt are uſed promiſcuouſly by *Horace*, with *Cythara* and *Lyra*) Epigonium, Simmicium, and Pandoron, which were all ſtruck with the hand or a plectrum, or a little iron rod.

We have no ſatisfactory account of their ſhape, ſtructure, or number of ſtrings; their bare names only, have been by the ancients tranſmitted to us.

We find indeed numbers of inſtruments on old medals, but whether they are any of theſe, we cannot find out.

The *Lyre* among poets, painters, ſtatuaries, carvers, ingravers, *&c.* is attributed to *Apollo* and the Muſes.

M.

M

MADRIGAL, is a little piece of poetry, the verſes whereof are free and eaſy, uſually unequal; it borders on a ſonet and an epigram, but has not the briskneſs of the one or the poignancy of the other; but the thoughts therein are eaſy and agreeable. Several compoſers have made fine pieces of muſic to this ſort of verſes, even from one to eight parts, the ſtyle whereof the *Italians* call *Stylo Madrigaleſco*. See STYLE.

MADRIGALESCO *Stylo*. See STYLE.

MAESTOSO, or *Maeſtuoſo*, intimates to play with grandeur, and conſequently ſlow, but yet with ſtrength and firmneſs.

MAESTRO *di Capella*, a maſter of muſic. See CAPELLA.

MAGADE, or *Magas*, the name of a muſical inſtrument uſed among the ancients.

There were two kinds of *Magades:* one a ſtringed inſtrument; the invention whereof is, by ſome, aſcribed to *Sappho*; by others, to the *Lydians*; and by others, to *Timotheus Mileſus*. The other was a kind of Flute which at the ſame time yielded very high and very low ſounds; the former was improved by *Timotheus*, who is ſaid to have been impeached of a crime, for that by encreaſing the number of chords, he ſpoiled and diſcredited the ancient muſic. See FLUTE, FISTULA and LYRE. *Magas* is alſo the bridge of any inſtrument.

MAGGIORE, *Major, greater*, as a third major means a greater or ſharp third. See THIRD.

MAJOR and *Minor*, are ſpoken of imperfect concords, which differ from each other by a ſemi-tone minor. See CONCORD, MINOR and SEMITONE.

MANICHORD, a muſical inſtrument in the form of a Spinet. See SPINET and CLARICHORD.

It's ſtrings, like thoſe of the Clarichord, are covered with little pieces of cloth, to deaden the ſound as well as ſoften it; whence it is called the dumb Spinet; and is much uſed in nunneries, by reaſon the nuns who learn, may play without diſturbing the ſilence of their gloomy cells.

Du Cange derives the word from monochord, from a ſuppoſition that this inſtrument had but one ſtring; but he is much miſtaken, it has fifty or more.

MANNER, a particular way of ſinging or playing; which

which is often expeſſed by ſaying he has a good or pretty *Manner*.

MANIERA *Diſtendente, Quieta, & Reſtringente.* See MUTATION.

MANO *Harmonica.* See HAND.

MASCHARADA, a *Maſquerade*; this word is applied alſo to muſic compoſed for the geſtures of pantomimes, buffoons, mimics, and ſuch groteſque characters. See MUSIC.

MASSIMA is a note or character made in a long ſquare with a tail to it thus ; it contains eight ſemibreves in common time.

This character is diſuſed in the modern muſic, for they have found other ways to ſeparate the bars, and to mark the length of notes. See POINT, NOTE *of Augmentation, &c.*

MASSINO *Syſtema.* See SYSTEM.

MASTER *Note*, the meaſure note or key. See MEASURE, KEY, DOMINANT, CLEFF.

MAXIMA. See MASSIMA, MODO and TEMPO.

MEAN *Proportion*, is the ſecond of any three proportions; but in muſic *Mean* is more properly ſaid of the tenor or middle parts, as being the *Mean* between the treble which is the high extream, and the baſs or low one. See TREBLE, TENOR and BASS.

MEASURE, is the interval or ſpace of time, which the perſon, who regulates the time, takes between the raiſing and letting fall his hand, in order to conduct the movement, ſometimes quicker and ſometimes ſlower, according to the muſic or ſubject that is to be ſung or played. See TIME.

The ordinary common *Meaſure* is a ſecond or ſixtieth part of a minute, which is nearly the ſpace between the beats of the pulſe and the heart; the ſyſtole or contraction anſwering to the elevation of the hand, and it's diaſtole or dilation to the letting it fall.

The *Meaſure* uſually takes up the ſpace that a pendulum of two foot and a half long imploys in making a ſwing or vibration. See VIBRATION.

The *Meaſure* is regulated according to the different qualities or value of the notes of the piece; by which the time that each note is to take up is expreſſed. Semibreves, for inſtance, hold one riſe, and one fall, and that is called the whole *Meaſure*: The minim one riſe or one fall; a crotchet half a riſe or half a fall, there being four crotchets in a full *Meaſure*. See NOTE, SEMIBREVE, MINIM, *&c.*

This regards common or binary *Meaſure*, wherein the riſe and fall of the hand are equal.

Ternary

Ternary or triple *Measure* is that wherein the fall is double the rise, or *è contra*; or where two minims are played during a rise and but one in a fall; and *vice versa*; to this purpose the number three, or $\frac{3}{8}$ &c. are placed at the beginning of the lines when the *Measure* is intended to be triple, and a semicircle C when it is to be common. For a farther and clearer explanation hereof, see TIME, TRIPLE, PROLATION, POINT, &c.

The rise and falling of the hand the *Greeks* call ἀρσις and θεσις; St *Auguſtin* calls it *plauſus*, and the *Spaniards compaſs*.

MEDIA. See MESE and SYSTEM.

MEDIANTE, the mediant of a mode, is that chord which is a third higher than the final, or that divides the fifth of every authentic mode into two thirds. See MODE and THIRD.

MEDIARUM *Extenta*. See LYCHANOS MESON.

MEDIARUM *Principalis*. See HYPATE MESON.

MEDIARUM *Sub principalis*. See PARHYPATE MESON and SYSTEM.

PROP MEDIA. See PARAMESE and SYSTEM.

MEDIUS *Harmonicus*. See MEAN and TRIAS.

MELISMATICO *Stylo*. See STYLE.

MELODY, is the agreeable effect of different ſounds ranged and diſpoſed in ſucceſſion; ſo that *Melody* is the effect only of a ſingle voice or inſtrument, by which it is diſtinguiſhed from harmony, though in common ſpeech theſe two are frequently confounded.

Harmony is the reſult of the union of two or more concording muſical ſounds, heard in conſonance, *i. e.* at one and the ſame time; ſo that this is the effect of two parts at leaſt; as therefore a continual ſucceſſion of muſical ſounds produce *Melody*, ſo does a continued combination of thoſe produce harmony. See HARMONY, CONCORD and MUSIC.

Though the term *Melody* is chiefly applicable to the treble, as the treble is chiefly diſtinguiſhed by it's air, yet ſo far as the baſs or any other part may be made airy and to ſing well, it may be alſo properly ſaid to be melodious. See TREBLE and BASS.

Of the harmonical intervals or muſical ſounds, diſtinguiſhed by the names of ſecond greater and leſs, thirds greater and leſs, fourth, falſe fifth, fifth, ſixth greater and leſs, and octave, all *Melodies* as well as harmonies are compoſed; for the octaves of each of theſe are but repetitions of the ſame ſounds, and whatever is ſaid of any or all theſe ſounds, the ſame may be underſtood alſo of their octaves. See OCTAVE.

For the rules of *Melody*. See COMPOSITION.

The word comes from the *Greek* μελι, *honey*, and ωδη, *ſinging*.

MELOPOEIA,

MELOPOEIA, is the ranging or diſpoſing ſounds ſo as that their ſucceſſion makes melody: this is ſometimes called by the name of modulation. See MODULATION and MUSIC.

MELOPOEIA is divided by *Euclid* into theſe four parts, *Ductus*, *Nexus*, *Petteia* and *Extentio*; *Ductus* is a progreſſion made from one ſound to another conjointly, *i. e.* without miſſing any degrees, and is threefold. See DUCTUS.

Nexus, is a progreſſion which makes what the *Italians* call *di Salto*. See SALTO.

Petteia, according to this author, is a frequent repetition of the ſame ſound. But ſee PETTEIA.

Extentio, is when any ſound is held out; and *Melopœia*, ſays he, is the knowledge of theſe, and of the applying the principles of harmony.

Ariſtides agrees with *Euclid* in the three firſt articles, but makes no mention of *Extentio*; but afterwards makes a very nice diſtinction of the different kinds of *Melopœia*; firſt, ſays he, they differ in the genus, and are either *Diatonic*, *Chromatic* or *Enharmonic*; next in ſyſtem as *Hypatoides*, *Meſoides* and *Netoides*; then in the tone or mode, as *Dorian*, *Phrygian*, and *Lydian*; in manner, as *Nomico*, *Dithyrambico*, *Tragico*, and in what the *Italians* call *Coſtume*, *i. e. Mores*, in which ſome are ſaid to be *Syſtaltic*, which move grief; others *Diaſtaltic* which animate and revive the mind; and others *Mediate*, becauſe they affect the mind ſo as not to drive it to an extream of either. See MORES, HYPATOIDES, *&c.*

Martianus Capella talks much to the ſame purpoſe; there is little difference between the two but their manner of expreſſion.

This is a branch of the ancient muſic, of which we have only ſome few general hints, which ſo far from being rules to guide us, are ſo intricate and obſcure as to evade all ſearchers after it, and leave them ſtill in the dark.

'Twas on this in ſome meaſure, that thoſe miraculous effects of the ancient muſic depended, ſince it regarded the expreſſing of the various paſſions of the mind in a proper manner, and well adapting the ſounds and movement of a piece to the words, which were to be ſung to them. As we meet with this often mentioned in ancient authors there is great reaſon to think that in their time there were ſome treatiſes hereon, which ſince them have been loſt, and which had they eſcaped the wreck of time, or ſome unlucky accident, might have cleared up many things which are entirely dark, and appear, by perplexity, almoſt improbable.

MELOS, is no more than a ſong or piece of melody. See SONG, MELODY and MUSIC.

MEN, *less*, not so much.

MEN-*forte*, nor so strong, or not so loud.

MEN *allegro*, a movement not so brisk and lively as *Allegro* standing alone requires. See ALLEGRO.

MEN *Presto*, less quick. See PRESTO.

MENUET, or rather *Minuet*. See MINUET.

MESCOLAMENTO. See USUS.

MESE, the middle, or that is situated between two extremes equidistant from either. This name was given to one of the chords of the ancient *Systema maximum & immutatum*, an octave above *Proslambanomenos*, and is the *A mi la* of the second octave of the modern scale. See LYRE and SYSTEM.

MEOSIDES. See USUS.

MESON, (the genitive case of a *Greek* adjective *Mesos*) that holds the middle place; one of the tetrachords or fourths of the ancient scale was thus denominated, from its place between two others called *Hypaton* and *Synemmenon*; it took its first or gravest sound from the *Hypaton*, and its highest or last from *Synemmenon*, these therefore are called conjoint tetrachords. See SYNAPHE, TETRACHORD, and GENUS.

MESON *Diatonos*. See LYCHANOS MESON, SYSTEM, and MEDIA.

MESOPICNI *Suoni*, any sounds that are of a mediate degree or pitch of tune, neither very high nor very low. See SUONI, MESE, and MESON.

MESSA, a particular piece of divine music used in the *Romish* church, commonly called the Mass.

There are several kind of Masses, as the *Kyrie*, and *Christus*, the *Gloria*, the *Credo*, the *Sanctus*, and the *Agnus*, set to music.

MESSE *brevi*, a short mass.

MESSE *concertate*, is a mass wherein the parts recited are intermixed with choruses.

MESSE *di Capella*, is when all the people sing in chorus: in these various fugues, counter-points, and other ornaments are used.

MESSE *per gli defonti*, a mass sung for the dead, *&c.*

METRICA, or METRICE, among the ancients was that part of their music, employ'd about the quantities of syllables, or which considered them as long and short. See MUSIC.

METRON, *Tactus*, *Mensura*, *Battuta*, — *the beating or measuring the time by a motion of the hand or foot*. See BATTUTA, and MEASURE.

MEZZA,

MEZZA *Pausa*, or rather *Battuta*, half a pause, intimates that the part wherein 'tis found must lie still the time of half a breve, if the bar be but a breve, that is, for the time of a semi-breve in common time; if a semi-breve only, the time of a minim, *&c.* See PAUSA and REST.

Tho' *Mezza Pausa*, may also signify what the *French* call a *Demipause*, which is a character of silence for half a semi-breve, which they call *Pause*. See CHARACTER and PAUSE.

MEZZA *Tirata*. See TIRATA.

MEZZO, signifies *half*, and is often found in composition with some other word; as,

MEZZO *Soprano*, is the haut contre, or high tenor, which has the cleff *C sol ut* on the second line. See PART and CLEFF.

MEZZO *Sospiro*, is a character shewing that you are to rest the 8th part of a bar in common time, but if the movement be marked 3 or $\frac{3}{4}$, a sixth part; if $\frac{6}{4}$, a twelfth part; and so on for other times. In short, says Mr *Brossard*, it may be the time of a quaver in any movement whatever.

MI is a syllable used and invented by *Guido* to express those sounds that were called *Hypate Meson*, in the first octave of the ancient system, and *Nete Diezeugmenon* in the second, and answers to *E si mi* of the organ or modern scale. See SYSTEM.

MINIM, is a note equal to two crotchets, or half a semi-breve. See TIME and CHARACTER. For sextuple of a minim, see SEXTUPLE.

MINOR is applied to certain concords or intervals, which yet differ from others of the same denomination by half a tone, and signifies that they are imperfect. See SEMI-TONE.

Thus we say a third *Minor*, meaning a less third; a sixth *Major* and *Minor*. See SIXTH and THIRD.

Concords that admits of *Major* and *Minor*, that is, greater or less, are called imperfect. See CONCORD.

MINORE, the same with *Minor*.

MINUET, or MENUET, a kind of dance, the steps whereof are extreamly quick and short, it consists of a *Coupé*, a high step and a ballance; it begins with a beat, and its motion is triple, 'tis said to have been invented at *Poitou*.

It has commonly two strains, each play'd twice over, the first has four or eight bars; the last note whereof should be either the dominant or mediant of the *Mode*, never the final;

and the ſecond has eight bars, it uſually ends on the final of the *Mode*, with a pointed minim or whole bar.

MINUS HEXACHORDON. See SIXTH and HEXACHORD.

MISSO LYDIO, the *Mixolydian Mode*: one of the authentic *Modes* of the ancients, its loweſt chord is *G re ſol*, its dominant which divides its octave harmonicaly, a fifth higher is *D la re*, and its final *G re ſol*. 'Tis nearly our 8th tone. See TUONO. This *Mode* is often tranſpoſed a fourth higher in *C ſol ut* by B flat.

MISTO, *mixed*, is a term given by the ancients to ſome of their *Modes*, as well plagal as authentic. See MODE and AUTHENTIC.

MISTIO. See USUS.

MISSURA. See MEASURE, TRIPLE and PROPORTION.

MIXIO. See USUS.

MOBILI *Suoni*. See SUONI. Thoſe ſounds which the ancients called *Mobiles*, were, according to the *Greek* authors, ten in number, and *Alypius* particularly ſays, that *Parhypate Hypaton*, *Parhypate Meſon*, *Lychanos Hypaton*, *Lychanos Meſon*, *Trite Synemmenon*, *Trite Diezeugmenon*, and *Trite Hyperbolæon*, and *Paranete Synemmenon*, *Diezeugmenen*, and *Hyperbolæon*, were the *Mobiles* or moveable ſounds of the five *Tetrachords*, and theſe of conſequence were differently ſituated according to the genus in which they were employ'd. See GENUS.

Now of theſe ſome are called *Meſopicni*, others *Oxipicni*, others *Diatoni*. The *Meſopicni* are theſe five, *Parhypate Hypaton*, *Parhypate Meſon*, *Trite Synemmenon*, *Trite Diezeugmenon*, and *Trite Hyperbolæon*.

The *Oxipicni* are likewiſe accounted five, in each of the *Genera*, as *Lychanos Hypaton*, *Lychanos Meſon*, *Paranete Synemmenon*, *Paranete Diezeugmenon*, and *Parenete Hyperbolæon*, only adding the diſtinction of *Enharmonice* and *Chromatice*; for the *Diatonic* does not participate of the nature of thoſe other two, which with reſpect to it are called *Genera Spiſſa*. See SPISSUS.

MODE is defined by ſome authors the particular manner of conſtituting the octave: or, the melodious conſtitution of the octave, as it conſiſts of ſeven eſſential and natural ſounds, beſide the key, or fundamental. See OCTAVE.

A *Mode* then is not any ſingle note or ſound, but the particular order of the concinnous degrees of an octave: The fundamental note whereof, may in another ſenſe be called the key, as it ſignifies the principal note which regulates the reſt.

The

The proper difference between a *Mode* and a key, consists in this, that an octave with all its natural and concinnous degrees is called a *Mode*, with respect to the constitution or manner of dividing it; and with respect to the place of it in the scale of music, that is, the degree and pitch of tune, it is called a key; that is, an octave of sounds may be raised in the same order and kind of degrees, which make the same *Mode*, and yet be begun higher or lower; that is, be taken at different degrees with respect to the whole, which makes different keys; and from the same definition it follows, that the same key may be found with different *Modes*; that is, the extremes of two octaves may be in the same degree of tune; and the division of them different. See KEY.

Now it may be further observed, that of the natural notes of every *Mode* or octave, three go under the name essential, in a peculiar manner, *viz.* fundamental, the third, and fifth; their octaves being reckoned the same, and marked with the same letter in the scale: The rest are particularly called dependants.

Again, the fundamental is also called the *Final*; the fifth *Dominant*, and the third, as being between the other two, the *Mediante*. The doctrine of the ancients with regard to the *Modes*, which they sometimes also call tones, is somewhat obscure, there being an unaccountable difference among their authors as to the definitions, divisions, and names of their *Modes*.

They indeed agree, that a *Mode* is a certain system, or constitution of sounds; and that an octave with all its intermediate sounds is such a constitution; but the specific differences of tones, some place in the manner of division, or order of its concinnous degrees, and others merely in the different tension of the whole, *i. e.* as the whole notes are acuter or graver, or stand higher or lower in the scale of music.

Ptolemy makes the *Modes* the same with the species of the *Diapason*; but at the same time speaks of their being at some distance from each other; some contend for thirteen, some for fifteen *Modes*, which they place at a semi-tone's distance from each other; but it is plain, those understood the differences to be only in their places or distances from each other, and that there is one certain harmonious species of octave applied to all, *viz.* that order which proceeds from the *Proslambanomenos* of the *Systema immutatum*, or the A of the modern system; *Ptolemy* argues, that if this be all, they may be infinite, tho' they must be limitted for use and practice. But indeed, much greater part define them by the species of *Diapason*; and

therefore

therefore make only ſeven *Modes*; but as to their uſe we are intirely left in the dark.

Boëtius is alſo very dark on this head, and defines a *Mode* to be, as it were, an entire body of modulation, conſiſting of a conjunction of *Conſonances* and the *Diapaſon*.

If the *Modes* be nothing but the ſeven ſpecies of the octave, the uſe of them can only be, that the *Proſlambanomenos* of any *Mode* being made the principal note of a ſong, there may be different ſpecies of melody anſwering to thoſe differences of the conſtitution. But then, we cannot conceive that the *Proſlambanomenos* or fundamental of any *Mode* is fix'd on any particular chord of the ſyſtem, *v. g.* the *Phrygian* to G; ſo that we muſt always begin there when we would have a piece of melody of that ſpecies. When we ſay in general, that ſuch a *Mode* begins in G, it is no more than to ſignify the ſpecies of octave, as they appear in a certain fixed ſyſtem, but we may begin on any chord of that ſyſtem, and make it the *Proſlambanomenos* of any *Mode*, by adding new chords, or altering the tuning of the old ones.

If this were the nature and uſe of the tones, moſt of their *Modes* muſt be imperfect, and incapable of good melody; as wanting ſome of thoſe which we reckon the eſſential and natural notes of a true *Mode*. Again, if the eſſential differences of the *Modes* conſiſts only in the gravity and acuteneſs of the whole octave, then we may ſuppoſe one ſpecies or concinnous diviſion of the octave, which being applied to all the chords of the ſyſtem, make them true fundamentals for a certain ſeries of ſucceſſive notes, by changing as above, the tones of certain chords in ſome caſes, or by adding new chords to the ſyſtem.

But that muſt have been a ſimple kind of melody, produced by admitting only one concinnous ſeries, and that too wanting ſome uſeful and neceſſary chords.

Muſic was conſiderably improv'd in the eleventh century, by *Guido Aretine*, who among other innovations alter'd the doctrine of *Modes*. It is true they are ſtill defin'd by the ſpecies of the octave, in *Ptolemy*'s manner, and their number was fix'd to ſeven; but afterwards taking occaſion to conſider the harmonical and arithmetical diviſions of the octave, whereby it reſolves into a fourth above a fifth, and a fifth above a fourth, they hence conſtituted twelve *Modes*, making of each octave two different *Modes* according to theſe different diviſions.

But becauſe there are two of them that cannot be divided both ways, there are but twelve *Modes*. Of theſe, ſuch as were divided harmonically, that is, with the fifth loweſt (which

were

were ſix) were called authentic; and the other ſix, which had the fifth higheſt we called the plagal *Modes*. See the Scheme annex'd.

To theſe *Modes* they gave the names of the ancient *Greek* tones, as *Dorian*, *Phrygian*, *Lydian*; but the ſeveral authors differ in the application and order of theſe names. So that we are ſtill in a great meaſure at a loſs to find out what they meant by theſe diſtinctions, and what their real uſe was.

The beſt account we can give, is this, they conſider'd an octave, which wants a fourth or a fifth, as imperfect: theſe being the concords next to the octave, the ſong ought to touch thoſe chords moſt frequently, and remarkably; and becauſe their concord is different which makes the melody different, they eſtabliſh'd by this two *Modes* in every natural octave that had a true fourth and fifth: then if the ſong was carried as far as the octave above, it was called a perfect *Mode*; if leſs, as to the fourth and fifth, it was called an imperfect *Mode*, if it move both above and below, it was a mix'd *Mode*.

Thus it is ſome authors ſpeak about theſe *Modes*. Others conſidering how indiſpenſable a chord the fifth is in every *Mode*, they took it for the final or key note, in the arithmetically divided octaves, not the loweſt chord of that octave, but that very fourth. The only difference then in this method, between the plagal and authentic *Modes*, is, that the authentic goes above it's final to the octave, the other aſcends a fifth, and deſcends a fourth; which will indeed be attended with different effects, but the *Mode* is eſſentially the ſame, having the ſame final to which all the notes refer.

We are now to conſider wherein the *Modes* of one ſpecies differ from themſelves, (as authentic or plagal). This muſt

be

be either by ſtanding higher or lower in the ſcale, *i. e.* by the different tenſion of the whole octave, or rather by the different ſubdiviſions of the octave into it's concinnous degrees; there can be no other.

We are then to conſider whether theſe differences are ſufficient to produce ſuch very different effects, as are aſcribed to the ſeveral *Modes*. For inſtance, the one produces mirth, another ſadneſs, a third proper for religion, a fourth for love, *&c.* That theſe effects are owing merely to the conſtitution of the octave, ſcarce any one will affirm. The differences in the conſtitutions will indeed have ſome influence, but it will be ſo little, that by the various combinations of the other cauſes, one of theſe *Modes* may be uſed to different purpoſes. The greateſt difference is that of thoſe octaves which have the third leſſer and third greater, making what on other occaſions we call a ſharp and flat key.

However, if theſe *Modes* depend upon the ſpecies of octave, how can they be made more than ſeven? and as to the diſtinction between authentic and plagal, we have already obſerved, that it is imaginary, with reſpect to any eſſential difference conſtituted thereby, in the kind of the melody; for tho' the carrying the ſong above or below the final, may have different effects, yet this is to be aſcribed to other cauſes beſides the conſtitution of the octave. It is particularly obſervable, that thoſe authors who give us examples in actual compoſition of their twelve *Modes*, frequently take in the artificial notes ſharp and flat, to perfect the melody of their key; and by this means depart from the conſtitution of the octave, as it ſtands fixed in the natural ſyſtem. There is nothing certain or conſiſtent therefore in their way of ſpeaking; but the *Modes* are all really reducible to two, *viz.* ſharp and flat, the other differences reſpect only the places of the ſcale where the fundamental is taken.

The ancient *Modes*, beſide their general diviſion into authentic and plagal, had alſo their reſpective names from the ſeveral *Greek* provinces, where they are ſuppoſed to have been invented. Originally indeed, there were but three, *viz. Doric*, *Lydian*, and *Phrygian*; which particularly were called tones, becauſe at a tone's diſtance from one another; the reſt were added afterwards, and were ſome of them named from the relations they bore to the former, particularly the *Hypodoric*, as being below the *Doric*.

The *Doric Mode* was a mixture of gravity and mirth, invented by *Thamiras* the *Thracian*. See DORIC.

The *Ionic Mode*, was ſuch as pleaſant ſongs, jiggs, courants, and ſarabands. See IONIC.

The

The *Lydian*, adapted to ſacred hymns and funeral ſongs; invented, according to *Pliny*, by *Amphion*. See LYDIAN.

The *Phrygian* was adapted to the kindling of rage, and was a war-like muſic, fit for Trumpets, Hautboys, and ſuch like muſical inſtruments; in order to animate the men to military atchievements, invented by *Marſyas* the *Phrygian*.

The *Mixolidian* was invented by *Sappho*.

The *Eolic*, *Ionic*, and *Hypodoric*, were invented by *Philoxenus*.

The *Hypolydian*, by *Polymneſtes*.

Beſides theſe *Modes* of tune, old authors have alſo introduced *Modes* of time, or meaſure of notes.

Theſe were at firſt diſtinguiſhed into greater and leſſer, and each of theſe again into perfect and imperfect; but afterwards they reduced all into four *Modes*, which include the whole buſineſs of time. As thoſe *Modes* are now diſuſed, authors have not thought it ſcarce worth their while to recite them, but ſee MODO.

The common *Mode* now in uſe is ſimple and natural, the proportions which in theirs varied, is now fixed, as 2 : 1; a large contains two longs, a long two breves, and ſo on, proceeding in the ſame proportion to the leaſt note or character of time. And if on any occaſion the proportion of three to one betwixt the ſucceſſive notes be required, it is eaſily expreſſed by annexing a point (.). See TIME and CHARACTER.

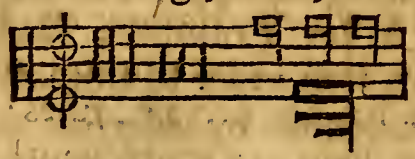
The ancients had their *Modi melopœia*, of which *Ariſtides* names theſe, *Dythrambic*, *Comic*, and *Tragic*, called *Modes* from their expreſſing the ſeveral motions and affections of the mind. See MELOPOEIA.

MODI, or TUONI ECCLESIASTICI, *church modes or tones*. See MODE and TUONO.

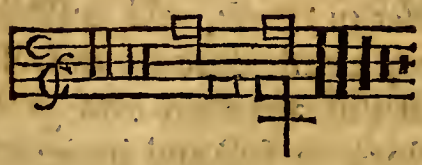
MODO, TEMPO, PROLATIONE, are terms which the modern ancients uſed, and which are to be met with in all ancient muſic; by which they name ſome of their notes and characters of time, as the large, long, breve, ſemi-breve, minim, *&c.* (For TEMPO and PROLATION, ſee each in it's place.)

In regard to *Modi* or *Modes* then, they are certain perpendicular lines placed after the cleff, to denote the value of the notes, whether they were larges, longs, or breves; of which there were two ſorts, major and minor, each of which was divided again into perfect and imperfect. The minor modes reſpected only the long.

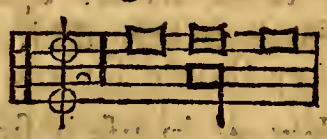
MODO *majore perfetto*, was three lines drawn acroſs three ſpaces, and three others acroſs two only, which ſhewed the large to contain three longs, thus,



MODO *maggiore imperfetto*, was two lines acroſs three ſpaces, and two acroſs only two ſpaces, which intimated that the large contained eight ſemi-breves, which is it's uſual length in common time, of two times; as



MODO *minore perfetto*, was only one line drawn acroſs three ſpaces, to ſhew that the long contained three breves, as thus,



MODO *minore imperfetto*, was a line drawn through two ſpaces, and fixed the value of the long to two breves, as,

Though theſe characters are diſuſed in modern practice, 'tis yet neceſſary they be known, being often found in the muſic of about three hundred years old, which was excellent, and which is by many neglected and thrown aſide, becauſe they are unacquainted with the characters therein uſed.

MODULATION, the art of keeping in or changing the mode or key. See MODE and KEY.

Under this term is comprehended the regular progreſſion of ſeveral parts, through the ſounds that are in the harmony of any particular key, as well as the proceeding naturally and regularly from one key to another.

The rules of *Modulation* in the firſt ſenſe, belong to harmony and melody. See HARMONY and MELODY.

We ſhall here only add a word with regard to the rules of *Modulation* in the latter ſenſe.

As every piece muſt have a principal key; and ſince the variety ſo neceſſary in muſic to pleaſe and entertain, forbids the being confined to one key; and therefore it is not only allowable, but neceſſary to *modulate* into, and make cadences on ſeveral other keys, having a relation or connection with the principle key: it muſt be conſidered what it is that conſtitutes a connection between the harmony of one key and

that

that of another, that it may be hence determined into what keys the harmony may be conducted with propriety. See KEY.

As to the manner in which *Modulation* from one key to another is performed, ſo that the tranſition may he eaſy and natural, 'tis not eaſy to fix any preciſe rules: for tho' it is chiefly performed by the help of the ſeventh greater of the key, into which the harmony is to be changed, whether it be ſharp or flat, yet the manner of doing it, is ſo various and extenſive, as no rules can circumſcribe. A general notion of it may be conceived under the following terms.

The ſeventh greater, in either ſharp or flat key, is the third greater to the fifth of the key, by which the cadence is chiefly performed; and by being only a ſemi-tone major below the key, is thereby the moſt proper note to lead into it, which it does in the moſt natural manner imaginable; inſomuch that the ſeventh greater is never heard in any of the part, but the ear expects the key ſhould ſucceed it; for whether it be uſed as a third or a ſixth, it always affects us with ſo imperfect a ſenſation, that it naturally expects ſomething more perfect to follow it, which cannot be more eaſily and ſmoothly accompliſhed, than by the ſmall interval of a ſemi-tone major, to paſs into the perfect harmony of the key. Hence it is, that the tranſition into any key is beſt effected by introducing it's ſeventh greater, which ſo naturally leads to it.

MODULI, *Campanarum*, *chimes*, a kind of periodical motion, produced at certain ſeaſons of the day, by a particular apparatus added to a clock.

To calculate numbers for chimes, and to fit and divide the chime-barel, it muſt be obſerved, that the barel muſt be as long in turning round, as you are in ſinging the tune it is to play.

As for the barel, it may be made up of certain bars which run athwart it, with a convenient number of wholes punched in them, to put in the pins that are to draw each hammer; by this means the tune may be changed without changing the barel; ſuch is the *Royal Exchange* clock in *London*, and others; in this caſe, the pins or nuts which draw the hammers, muſt hang down from the barel ſome more, ſome leſs, and ſome ſtanding upright in the barel: the reaſon whereof, is to play the time of the tune rightly; for the diſtance of each of theſe bars may be a ſemi-breve, but the uſual way is to have the pins which draw hammers fixed on the barrel.

For the placing of theſe pins, you may proceed by the way of changes on Bells, *viz.* 1, 2, 3, 4, *&c.* or rather make

uſe of muſical notes: when it muſt be obſerved, what is the compaſs of the tune, or how many notes or Bells there are from higheſt to loweſt; accordingly the barel muſt be divided from end to end.

We ſpeak here as if there were only one hammer to each Bell, that it may the more eaſily be apprehended; but when two notes of the ſame ſound come together in a tune, there muſt be two hammers to the Bell to ſtrike it. So that if in all the tunes you intend to chime of eight notes, there ſhould happen to be ſuch double notes on every Bell; inſtead of eight you muſt have ſixteen hammers; and accordingly you muſt divide the barel with the ſixteen ſtrokes round it, oppoſite to each hammer's tail: Then you are to divide it round about, into as many diviſions as there are muſical bars, ſemi-breves, minims, *&c.* in the tune. Thus the hundred pſalm tune has two ſemi-breves; and therefore on the chime-barel muſt be a whole diviſion from 5 to 5, as you may underſtand plainly, if you conceive the ſurface of a chime-barel, as if the cylindrical ſuperfices of the barel was ſtretched out at length, or extended on a plane; then ſuch a table ſo divided, if it were wrapt round the barel, would ſhew the places where all the pins are to ſtand in the barel, for the dots running about the table after ſuch diviſion, would be the places of the pins that play the tune.

Indeed if the chimes are to be compleat, you ought to have a ſet of Bells to the Gamut notes; ſo as that each Bell having the true ſound of *fa ſol la mi*, you may play the tune with it's flats and ſharps; nay by this means, you may play the baſs and treble with the ſame barel, and by ſetting the names of the Bells at the head of your tune, that tune may be eaſily transferred to the chime barel, without any skill in muſic: but it muſt be obſerved, that each line in muſic is three notes diſtant; *i. e.* there is a note between each line as well as upon it.

MOLLE ſignifies no more than a flat ſound, *i. e.* when compared to another that is half a tone higher, therefore called ſharp.

Guido's ſcale was divided into ſeven hexachords, of which two were by B ♭, and placed in a column by themſelves, called the column of B *Molle*.

There is neither flat nor ſharp any more than acute and grave abſolutely ſo call'd, they are merely terms of relation; for the ſame ſound may be either flat or ſharp grave or acute, according to the other ſound it is compar'd with; we ſay a note is flat becauſe it has ſomething in it ſweeter and ſofter, (as the word *Molle* intimates) than its ſharp. For the

characters,

characters, uſes, and effects of flats and ſharps in muſic. See FLAT, SHARP, and CHARACTER.

MOLTIPLICE. See PROPORTION.

MONOCHORD, a muſical inſtrument, wherewith to try the variety and proportion of muſical ſounds. See TUNE.

It is compoſed of a rule divided and ſubdivided into divers parts, whereon there is a ſtring pretty well ſtretched upon two bridges at each extream thereof.

In the middle, between both, is a moveable bridge, by whoſe means, in applying it to the different diviſions of the line, you find that the ſounds are in the ſame proportion to one another, as the diviſion of the line cut by the bridge were.

The *Monochord* is called alſo the *harmonical canon*, or the *canonical rule*, becauſe ſerving to meaſure the degrees of the gravity and acuteneſs. See GRAVITY and ACUTENESS. See alſo SOUND.

There are alſo *Monochords* with forty-eight bridges fixed, the uſe of all which may be ſupplied by one ſingle moveable bridge, by only ſhifting it under new chords or ſtrings, always repreſenting the entire ſound or open note.

Pythagoras is held to have invented the *Monochord*; and *Ptolemy* examined his harmonical intervals thereby. See CANON and INTERVAL.

When the chord was divided into equal parts, ſo that the terms were 1 : 1, they called them uniſons; if 1 : 2 octave, or *diapaſon*; when as 3 : 2, fifth, or *diapente*; when 4 : 3, a fourth, or *diateſſaron*; if as 5 : 4, *ditone*, or tierce major; as 6 : 5, *demi-ditone*, or tierce minor; laſtly, if as 25 : 24, a ſemi-tone minor or *dieze*. See UNISON, OCTAVE, DIAPASON, DIAPENTE, DIATESSARON, *&c.*

The *Monochord* being thus divided, was properly what they called a *ſyſtem*, of which there are many kinds, according to the different diviſions of the *Monochord*. See SYSTEM.

Dr *Wallis* has taught the diviſion of the *Monochord* in the *Philoſophical Tranſactions*, and 'tis as follows; 'Any ſtring 'ſays that author, open and at it's full length, will ſound an 'octave or *diapaſon* to that of ſame ſtring ſtopped in the mid-'dle; hence we give the octave the duple ratio of 1 : 2, be-'cauſe ſuch is the proportion of the two ſtrings; and upon 'the ſame account we allow the fifth the *ſeſqui alter* ratio of '3 : 2; and to a fourth, the *ſeſqui tertian* of 4 : 3; and to 'the tone, which is the difference of the fourth and fifth, the '*ſeſqui octave* ratio of 9 : 8. And univerſally, whatever ratio

'of

'of length, taken in the ſame ſtring equally ſtretched, gives 'ſuch and ſuch ſounds, juſt ſuch ratios of gravity we aſſign 'the ſounds ſo given. But when an octave is ſaid in common 'ſpeech to conſiſt of twelve ſemi-tones or ſix tones, this is 'not to be underſtood according to the utmoſt rigour of ma-'thematical exactneſs for ſix ſuch tones as that between *la* and '*mi*, (called *diezeutic*) which is the difference of a fourth and 'fifth in the ratio of 9 : 8, are ſomewhat more than an oc-'tave, or the ratio of 1 : 2; and conſequently ſuch ſemi-tone 'is more than the twelfth part of an octave, but the difference 'is ſcarcely diſtinguiſhable by the ear, whence 'tis uſual ſo to 'ſpeak. And accordingly, when we are directed to take the 'lengths for what are called twelve ſemi-tones in the geome-'trical proportion, it is not in utmoſt ſtrictneſs, but to be 'acurate enough for common uſe; as for placing the frets on 'the neck of a Viol, *&c.* wherein greater exactneſs is not 'thought neceſſary; this is convenient, becauſe the change 'of the key upon altering the place of *mi*, gives no new 'trouble, but ſerves indifferently for any key, and the diffe-'rence is ſo ſmall as not to offend. But the more exact pro-'ceeds thus, preſuppoſing the ratio of an octave to be 1 : 2, 'this is divided into two ratios not juſt equal, for that would 'fall on the ſaid number of $\sqrt{2} : 1$, but nearly equal, ſo as 'to be expreſſed in ſmall numbers; to which end they double 'the two numbers, and make 4 : 2 inſtead of taking 2 : 1, 'which is the ratio, and enterpoſe the middle number 3, and 'of theſe three numbers, that of 4 : 3 is a fourth; of 3 : 2, 'a fifth, and both together an octave; and their difference, 'is a tone in the ratio of 9 : 8, as appears plainly by the 'ordinary method of multiplying and dividing fractions, *i. e.* '$\frac{4}{3} \times \frac{3}{2} = \frac{4}{2} = \frac{2}{1}$; and $\frac{4}{2})\frac{3}{2}(\frac{9}{8}$: Thus in the common ſcale 'taking an octave in theſe notes, *la ſa ſol la mi fa ſol la*; ſup-'poſe from *E* to *e*, (placing *mi* in *Bfa bmi*, or natural,) 'the lengths for the extreams *la la* an octave, are as 1 : 2; then 'for *la la*, (in *la ſa ſol la*); or *mi la*, (in *mi fa ſol la*) a fourth, 'as 4 : 3, 12 : 9, or 8 : 6; thoſe for *la mi*, (in *la ſa ſol la mi*) 'or *la la*, (in *la mi fa ſol la*) a fifth, as 3 : 2, 12 : 8, 9 : 6; 'thoſe for *la mi* the *diezeutic* tone, and difference of a fourth 'and fifth, as 9 : 8. Thus we have for theſe four notes, *la la 'mi la*, their proportional lengths in numbers, 12, 9, 8, 6. 'Then if we proceed in the like manner to divide the fifth, *la 'ſa ſol la mi*, or *la mi fa ſol la*, or the ratio of 3 : 2, into two 'near equals; take double numbers 6 : 4, and interpoſing the 'middle number 5, of theſe three, 6, 5, 4 that of 6 : 5

'is

'is the leſſer third *la mi fa*; and that of 5 : 4 is the 'greater third *fa ſol la*; which put together, make a fifth; 'i. e. $\frac{6}{5} \times \frac{5}{4} = \frac{6}{4} = \frac{3}{2}$; and their difference is as 24 : 25; 'i. e. $\frac{6}{5}) \frac{5}{4} (\frac{24}{25}$: ſo we have for theſe three notes *la fa la*, 'their proportional length in numbers, as 6, 5, 4: again, if we 'divide the ditone, or third greater, as *fa ſol la*, in the ratio 'of 5 : 4, or 10 : 8, into two near equal, by the middle num- 'ber 9; then we have theſe three numbers, 10, 9, 8, that 'of 10 : 9 the leſſer tone, and 9 : 8 the greater. But whe- 'ther *fa ſol* ſhall be made the leſs, as 10 : 9, or *ſol la* the 'greater, as 9 : 8, or this the leſs, as 10 : 9, and that the 'greater, as 9 : 8, or ſometimes this, or ſometimes that, as 'there is occaſion, to avoid what they call a *ſchiſm*, is ſome- 'what indifferent; for either way, the compound will be 'as 5 : 4, and the difference which is called a comma, as '81 : 80; *i. e.* $\frac{9}{8} \times \frac{10}{9} \times \frac{9}{8} = \frac{10}{8} = \frac{5}{4}$, and $\frac{10}{9} (\frac{9}{8}) \frac{81}{80}$. See 'COMMA.

'*Laſtly*, If from that of the leſs third, *la mi fa*, whoſe ratio 'is 6 : 5, we take that of a tone *la mi*, the difference of a 'fourth or fifth, as 9 : 8, there remains for the ſemitone '*mi fa*, or *la fa*, that of 16 : 15; *i. e.* $\frac{9}{8}) \frac{6}{5} (\frac{48}{45} = \frac{16}{15}$; or 'the leſs third may be divided into three near equals, by tak- 'ing triple numbers in the ſame ratios 18 : 15, and interpoſ- 'ing the two mediates 16 : 17, which therefore will be as '18 : 17, 17 : 16, and 16 : 15; *i. e.* $\frac{18}{17} \times \frac{17}{16} \times \frac{16}{15} = \frac{18}{15} = \frac{6}{5}$, 'where alſo the greater tone, whoſe ratio is as 9 : 8, or 18 : 16 'is divided into it's two near equal, called ſemi-tones, that of '18 : 17, and that of 17 : 16; *i. e.* $\frac{18}{17} \times \frac{17}{16} = \frac{18}{16} = \frac{9}{8}$; and 'the leſs tone, that of 10 : 9, or 20 : 18, may in like man- 'ner be divided into that of 20 : 19, and of 19 : 18; *i. e* '$\frac{20}{19} \times \frac{19}{18} = \frac{20}{18} = \frac{10}{9}$; which anſwers to what is aſſigned to flats 'and ſharps: ſo that by this compoſition of eight notes, *la fa* '*ſol la mi fa ſol la*, their ratios ſtand thus; that of *la fa*, or '*mi fa*, 16 : 15; that of *fa ſol*, as 10 : 9; and of *ſol la*, as '9 : 8, (or elſe that of *fa ſol* as 9 : 8, and *ſol la* as 10 : 9) 'and that of *la mi*, 9 : 8; if either the greater or leſs tone chance

'to

'to be divided into flats or ſharps called ſemi-tones, their ratios 'are to be ſuch as above-mentioned.' But that inſtrument is now diſuſed, the modern muſic not requiring ſuch diviſion.

Again he adds, 'That there may be a like diviſion of the 'fourth into two near equals, which was really done in the 'chromatic and enharmonic genera of the *Græcians*.' See ENHARMONIC.

Monochord is uſed for any muſical inſtrument conſiſting of only one ſtring or chord; in this ſenſe, the Trumpet marine may properly be called a *Monochord*. See TRUMPET and CHORD.

The word is derived from the *Greek*, μονος,—*ſolus*—*ſingle*; and χορδη, *a chord or ſtring*. See STRING.

MORÆ, *ac convenientiæ ſignum*. See PUNTO.

MORES, or COSTUME. See COSTUME or USUS.

MOSTRA, the ſame with *index*. See INDEX. Thus marked at the end of a line or ſpace, to ſhew what place the firſt note of the next has.

If this firſt note be accompanied by a ♯, or flat ♭, it may be well to place thoſe characters with this *Moſtra*. Alſo if in thorough baſs this firſt note have any cyphers, it would be of ſome uſe to put the ſame cyphers with the character, at the end of the preceeding ſtaff. Again, if the part change it's cleff with that firſt note, the cleff ought to be marked with the *Moſtra* in the ſame manner; it is of great uſe, eſpecially in quick motions, in that it prepares you for what is to come.

MOTETTO, a ſort of church muſic, compoſed with much art and ingenuity, from one to eight parts, with or without inſtruments, uſually accompanied by a thorough baſs.

When the compoſer gives a loſe to his fancy, without confining himſelf to any rules, ſubjects, or paſſions, the *Italians* call it *Fantaſia*, or *Ricercata*.

The word is uſed at large for pieces made to hymns to ſaints, &c. and whole pſalms are often thus called.

MOTIVO, *Motive*, that obliges or induces us to do ſome particular thing, follow ſome intention or deſign; as *Motivo di Cadenza* is when the lower part moving the interval of a fifth falling, and a fourth riſing alternately (which is the diſpoſition of the notes called *atto di cadenza*, and which engage us to make a cadence) the parts ſeem to avoid that natural concluſion; whether by ſyncopating the ſeventh in the place of the eighth, or by any other means.

This is of very good effect, eſpecially in fugues.

MOTION,

MOTION, is the manner of beating the measure to hasten or slacken the pronunciation of the words or notes. See MEASURE and TIME.

The *Motion* in songs composed in double or common time differs from that of those in triple time. See TRIPLE and COMMON.

'Tis the *Motion* that distinguishes Courants and Sarabands, *&c.* from Gavots, Borees, Chacones, *&c.* See each under it's proper article.

MOTO, or more properly, according to *Zarlin*, *Movimento*, is a term that has many significations in music; sometimes it means only a motion or passage from one note to another, at whatsoever distance, as a second, third or any other interval; and is the same whether the intermediate degrees (if any there be) be sounded, or only the extreams of them, as the first and last sound of any given interval.

Sometimes it regards the quickness and slowness of such motion, as a brisk, slow, lively or languid motion; and in this sense 'tis used with regard to minuets, gavots, sarabands, *&c* See each in it's proper place. See also MOTION.

But the most common, and indeed the most important, acceptation of the word is with respect to harmony, those above described only regarding melody. See MELODY and HARMONY.

With regard to harmony, 'tis the comparing the manner wherein an upper or treble part moves from one sound to another, with that wherein a lower or bass part moves; this is to be done three ways.

The first is when the upper and lower part move both the same way, either upwards or downwards, and is called *Moto retto*.

The second is when in comparing the upper with the lower part, the one ascends while the other descends, or *è contra*, and this is therefore called *Moto contrario*.

The last, is when one of the parts holds out, or continues a sound, while the other rises or falls on any note whatsoever, this makes what the *Italians* call *Moto obliquo*. See OBLIQUO.

MUSICA, MUSICK or MUSIC, the science of sound considered as capable of producing melody or harmony; or the art of disposing and conducting sounds considered as acute and grave; and proportioning them among themselves, and separating them by just intervals pleasing to the sense. See SOUND.

Mr *Malcolm* defines it a science that teaches how sound under certain measures of time and tune, may be produced; and so ordered and disposed as either in consonance (*i. e.* joint sounding) or succession, or both, they may raise agreeable sensations.

From this definition the ſcience naturally divides itſelf into two general parts, *v. g.* ſpeculative and practical.

The firſt is the knowledge of the *materia muſica*, or how to produce ſounds in ſuch relations of time and tune as ſhall be agreeable in conſonance or ſucceſſion, or both; by which we don't mean the actual production of theſe ſounds by an inſtrument or voice, but the knowledge of the various relations of tune and time which are the principles out of which the pleaſure ſought derives. See TUNE and TIME.

The ſecond is how theſe principles are to be applied, or how ſounds in the relation they bear to *Muſic* (as thoſe are determined in the firſt part) may be ordered, and variouſly put together in ſucceſſion and conſonance, ſo as to anſwer the end; and this is what we call the art of compoſition, which is properly the practical part of *Muſic*. See COMPOSITION.

Some add a third branch, *viz.* the knowledge of inſtruments; but as this depends altogether on the firſt, and is only the application and expreſſion of it, it cannot regularly come under the definition, and conſequently is no part or diviſion of the ſcience.

The firſt branch which is the contemplative part, divides itſelf into two; the knowledge of the relations and meaſures of time and the doctrine of time itſelf. See TIME and TRIPLE.

The former is properly what the ancients call *Harmonicks*, or the doctrine of harmony in ſounds, as containing an explication of the grounds, with the various meaſures and degrees of the agreement of ſounds in reſpect of their tune. See HARMONICKS.

The latter is that which they call *Rythmica*, becauſe it treats of the numbers of ſounds or notes, with reſpect to time, containing an explication of the meaſures of long and ſhort, quick and ſlow, in the ſucceſſion of ſounds. See RHYTHMICA.

The ſecond part, which is the practical part, as naturally divides itſelf into two, anſwering to the parts of the firſt.

That which anſwers to harmonicks the antients called *Melopoeia*, becauſe it contains the rules of making ſongs, with reſpect to tune, and harmony of ſounds; Mr *Malcolm* ſays, we have no reaſon to think the antients had any ſuch thing as compoſition in parts; but as they talk of concord and harmony of many ſounds heard together, this implies a contradiction.

That which anſwers to *Rhythmica*, they called *Rhythmopoeia*, containing rules for the application of numbers and time. See RHYTHMOPOEIA.

We

We find a ſtrange diverſity in antient writers, as to the nature, office, extent, diviſion, *&c.* of *Muſic*.

The name is ſuppoſed originally formed of *Muſa*, *Muſe*; the Muſes being ſuppoſed to be the inventors thereof; *Kercher* however, will have it take it's name from an *Egyptian* word, as ſuppoſing it's reſtauration after the flood to have begun there, by reaſon of the reeds *&c.* on the banks of the river *Nile*. *Heſychius* tells us, the *Athenians* gave the name of *Muſic* to every art.

What in the proper and limitted ſenſe of the word is called *Muſic*, has for it's object motion, conſidered as under certain regular meaſures and proportions, by which it affects the ſenſes in an agreeable manner.

Now as motion belongs to bodies, and as ſound is the effect of motion, and cannot be without it, but all motion does not produce ſound; hence this laſt branch of *Muſic* became ſubdivided.

Where the motion is without ſound, or as it is only the object of ſight, it was either called *Muſica Orcheſtria*, or *Saltitoria*, which contains rules for the regular motions of the body in dancing; or *Muſica Hypocritica*, which reſpects the motions and geſtures of the pantomimes.

When the motion is only perceived by the ear, that is, when ſound is the object of *Muſic*, there were three ſpecies, *viz.* *Harmonicks*, which conſider the difference and proportions with reſpect to acute and grave; *Rhythmica*, which reſpects the proportions of ſounds as to time, or the ſwiftneſs and ſlowneſs of their ſucceſſions; and *Metrica*, which belongs properly to poets, and reſpects the art of making verſes; and theſe are the principles which *Alypius* allows of.

Ariſtides, *Quintilianus*, *Bacchius*, and other antient writers, define *Muſic* the knowledge of ſinging, and things belonging thereto; which they call the motions of the voice and body; as if ſinging itſelf conſiſted only in the different tone of the voice.

The ſame authors, conſidering *Muſic* in the largeſt ſenſe of the word, divide it into contemplative and active; the firſt, ſay they, is either natural or artificial. The natural is either arithmetical, becauſe it conſiders the proportions of numbers, or phyſical, which examines the order of the things of nature.

The artificial they divide as above, into *Harmonicks*, *Rhythmica* and *Metrica*.

The active, which is the application of the artificial, is either *Enunciative*, as in oratory; *Organical*, or inſtrumental performance; *Odical*, for the voice and ſinging of pſalms; *Hypocritical*,

pocritical, in the motions of the pantomimes; to which ſome add *Hydraulic*, though in reality no more than a ſpecies of organical, in which water is uſed for the producing and modifying of ſound.

Porphyrius makes another diviſion of *Muſic*, taking it in the limitted ſenſe, as having motion both dumb and ſonorous for it's objects, and without diſtinguiſhing the ſpeculative and practical, he makes it's parts theſe ſix, *viz.* *Rhythmica*, for the motions in dancing; *Metrica*, for cadence and recitatives; *Organical*, for the practice of inſtruments; *Poëtica*, for the numbers of feet in verſes; *Hypocritica*, of the geſtures of pantomimes; and *Harmonica*, for ſinging.

The muſical faculties, as they call them, are *Melopoeia*, which gives rules for the tones of the voice or inſtrument, and *Rhythmopoeia*, for motions; as alſo *Poëſis*, for making verſes.

Muſic appears to have been one of the moſt antient arts, and of all others vocal *Muſic* muſt undoubtedly have been the firſt kind; for man had not only the various tones of his own voice to make his obſervations on, before any other art or inſtrument was found out, but had the various ſtrains of birds to give him occaſion to improve his own voice, and the modulations of ſounds it was capable of.

Of the many antient writers who agree in the conjecture, we ſhall only mention *Lucretius*, who ſays,

At liquidas avium voces imitarier ore,
Ante fuit multo quam levia Carmina Cantu,
Concelebrare Homines poſſent Auriſque juvare.

The firſt invention of wind inſtruments he aſcribes to the obſervation of the winds blowing in hollow reeds.

We might here add another teſtimony of the antiquity of this art, from the Holy Bible, which ſays that *Jubal* the ſixth from *Adam* was *the father of ſuch as handle the harp and organ.*

As for the other kinds of inſtruments, there were ſo many occaſions for cords and ſtrings, that men could not be long in obſerving their various ſounds, which might give riſe to ſtringed inſtruments. See CHORD.

And for pulſatile inſtruments, as Drums and Cymbals, they might riſe from the obſervation of the hollow noiſe of concave bodies. See DRUM.

Plutarch, in one place, aſcribes the invention of *Muſic* to the God *Apollo*, and in another to *Amphion*, ſon of *Jupiter* and *Antiope*: This laſt, however, is pretty generally allowed

to

to be the first who brought *Music* into *Greece*, and to have been the inventor of the Lyra. The time he lived in is not agreed upon. See LYRE.

To him succeeded *Chiron* the Demi-God; *Demodocus*, *Hermes Trismegistus*, *Olympus*, *Orpheus*, who some make the first introducer of *Music* into *Greece*, and the inventor of the Lyra; *Phenicius Terpander*, who was co-temporary with *Lycurgus*, and set his laws to *Music*, to him some attribute the first institution of musical modes, and of the Lyre; *Thales* and *Thamyris*, who is said to have been the first Inventor of *Music* without singing.

These were eminent musicians before *Homer*'s time. Others of later date were *Lasus Hermionensis*, *Melnypides*, *Philoxenus*, *Timotheus*, *Phrynnis*, *Epigonius*, *Lysander*, *Simmicus* and *Diodorus*, who were all considerable improvers of *Music*; *Lasus* is said to have been the first author who wrote on *Music* he lived in the time of *Darius Hystaspes*. *Epigonius* invented an instrument with forty strings, called *Epigonium*: *Simmicus* also invented one with thirty five strings called *Simmicium*: *Diodorus* improved the *Tibia* by adding new holes, and *Timotheus* the Lyre, by adding a new string; for which he was fined by the *Lacedemonians*.

As the accounts we have of the inventors of musical instruments among the antients, are very obscure, so also are the accounts what those instruments were; we scarce know any thing of them besides their names.

The general division of instruments, is into stringed instruments, wind instruments, and those of the pulsatile kind.

Of stringed instruments we hear of the *Lyra* or *Cythara*, *Psaltery*, *Trigon*, *Sambucus*, *Magade*, *Barbiton*, *Pectis*, *Testudo*, *Epigonium*, *Simmicium* and *Pandoron*, which are all struck with the fingers or *plectra*; some of which you will find described under their proper articles.

Of wind instruments, we hear of the *Tibia*, *Fistula*, *Hydraulic*, and other *Organs*, *Tubæ*, *Cornua* and *Lituus*, besides many others of a more modern date, as Flute, both *German* and common, Trumpet, *French*-Horn, Bassoon, Haut-boy, *&c.* which see in their places.

Of the pulsatile instruments, we hear of the *Tympanum*, *Cymbalum*, *Crepitaculum*, *Tintinabulum*, *Crotalum* and *Systrum*. Some of these likewise you will find described under their articles.

Music has been in the highest esteem in all ages, and among all people; nor could authors express their opinions of it strongly enough, but by inculcating that it was used in Heaven, and was one of the principal entertainments of the gods, and the souls of the blessed.

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The effects aſcribed to it by the antients, are almoſt miraculous; by means hereof diſeaſes have been cured, unchaſtity corrected, ſeditions quelled, paſſions raiſed and calmed, and even madneſs occaſioned.

Athenæus aſſures us, that antiently all laws divine and civil, exhortations to vertue, the knowledge of divine and human things, lives and actions of illuſtrious perſons, were writ in verſe, and publickly ſung by a chorus to the ſound of inſtruments; which was found the moſt effectual means to empreſs morality, and a righ ſenſe of duty on the mind.

Muſic made a great part of the diſcipline of the antient *Pythagoreans*, and was uſed by them to draw over the mind to laudable actions, and ſettle in it a paſſionate love of virtue; it being their doctrine that the ſoul itſelf conſiſted of harmony; and therefore by *Muſic*, they pretended to revive the primitive harmony of it's faculties: by their primitive harmony, they meant, that which according to their *Dogma*, was in the ſoul, in it's pre-exiſtent ſtate in Heaven.

Dr *Wallis* has endeavoured to account for the ſurpriſing effects aſcribed to the antient *Muſic*, and charges them principally on the novelty of the art, and the hyperboles of the antient writers; nor does he doubt but the modern *Muſic*, *cæteris paribus*, would produce effects as conſiderable as that of the antients: The truth is, we can match moſt of the antient ſtories in this kind, in the modern hiſtories; if *Timotheus* could excite *Alexander*'s fury with the *Phrygian* ſound, and ſooth him into indolence with the *Lydian*, a more modern muſician is ſaid to have driven *Eric* king of *Denmark* into ſuch a rage, as to kill his beſt ſervants. Dr *Newenteit* tells us of an *Italian*, who by varying his *Muſic*, from briſk to ſolemn, and ſo *vice verſa*, could move the ſoul, ſo as to cauſe diſtraction and madneſs. And Dr *South* has founded his poem called *Muſica Incantans*, on an inſtance he knew of the ſame thing. *Derham*, in his *Phyſico-Theology*, makes mention of many other things equally ſurprizing with the inſtances above recited.

Muſic, however, is not only found to exert it's force on the affections, but on the parts of the body; witneſs a *Gaſcon* knight mentioned by Mr *Boyle*, who could not contain his water at the playing of a Bag-pipe: The woman, mentioned by the ſame author, who would burſt into tears at the hearing a certain tune, with which other people were but little affected: To ſay nothing of the trite ſtory of the *Tarantula*: We have an inſtance in the *French* hiſtory of their academy of a muſician's being cured of a violent fever by a little concert's being occaſionally played in his room.

Nor

Nor are our minds and bodies alone affected with ſounds, but even inanimate bodies. *Kercher* tells us of a large ſtone, that would tremble at the ſound of a particular pipe in an organ; and *Morhoff* mentions one *Petter*, a *Dutchman*, who could break a rummer glaſs with the tone of his voice. *Merſenne* tells us, of a particular part of a pavement, that would ſhake and tremble as if the earth would open, when the organ play'd. Mr *Boyle* adds, that the ſeats will tremble at the ſound of organs; that he has felt his hat do ſo under his hand at certain notes, both of organs, and diſcourſe, and that he was well inform'd that every well-built vault would anſwer ſome determinate note.

There is a great diſpute among the learned, whether the antients or moderns beſt underſtood and practiſed muſic; ſome maintaining, that the ancient art of muſic, by which ſuch wonderful effects were performed, is quite loſt; and others, that the true ſcience of harmony is now arrived to much greater perfection, than was known or practiſed among the antients.

This point is no other ways to be determined, but by comparing the principles and practice of the one, with thoſe of the other.

As to the theory or principles of harmonicks, ſays Mr *Malcolm*, 'tis certain we underſtand it better than they did, becauſe we know all they knew, and have improved conſiderably on their foundation; the great diſpute then lies in the practice.

Were it not that diſſenting from thoſe authors, would be thought raſhneſs, much more might be enumerated as reaſonable, at leaſt, for as what they alledge againſt the *Grecian* practice, or the ancient method in general; if the reader will take the pains to look over that little book, entitled, *Voſſius de poëmatum cantu, & viribus rhythmi*, he will there ſee the reaſons why that celebrated writer accuſes the moderns almoſt of ignorance in this art, with reſpect to the ancient *Greeks*.

With regard to the practice, it may be obſerved, that among the ancients, muſic in the moſt limitted ſenſe of the word, included harmony, rhymes, and verſe; and conſiſted of verſes ſung by one or more voices alternately; or in chorus, ſometimes to the ſounds of inſtruments, and ſometimes voices only.

Their muſical faculties we have already obſerved, were *Melopoëia*, *Rhythmopeëia*, and *Poëſis*; the firſt whereof may be conſidered under two heads, viz. *Symphony* and *Melody*.

As to the latter, it contains nothing but what relates to the conduct of a ſingle voice, or making what we call *Melody*.

Nor

Nor do they appear to have ever thought of the concert and harmony of parts. This, says Mr *Malcolm*, was no part of the ancient practice, but entirely a modern invention; for which we are beholden to *Guido Aretine*, a *Benedictine Fryar*. We would not however be understood, adds he, to mean that the ancients never joined more voices or instruments than one together in the same symphonies; but they never joined several voices, so as that each had a distinct and proper melody, which made among them a succession of various concords, and were not in every note unisons, or at the same distance from each other, as octaves, *&c.*

This last indeed agrees with the general definition of the word *symphony*; yet 'tis plain, that in such cases there is but one song, and all the voices perform the same individual melody. But when the parts differ not by the tension of the whole, but by the different relations of the successive notes, this is the modern art, which requires so peculiar a genius, and on which account, continues Mr *Malcolm*, the modern music has the advantage of that of the antients.

For further satisfaction on this subject, see *Kercher*, Dr *Wallis*, Mr *Malcolm*, and others, who unanimously agree, that after all the pains they have taken to know the true state of the ancient music, they could not find the least occasion to think there was any such thing in their days as music in parts. See SYMPHONY and SYNAULIA.

The ancient musical writers were very misterious and perplex'd. *Boëtius* and *Gregory the Great* first put them into a more easy and obvious method. It was in the year 1204. that *Guido Aretine*, a *Benedictine Fryar* of *Auretium* in *Tuscany*, first introduced the use of the *staff* with five lines, on which with the spaces he marked his notes, by setting a point up and down upon them, to denote the rise and fall of the voice; tho' *Kercher* mentions this artifice to have been in use long before *Guido*'s time. See NOTE and STAFF.

Another contrivance of *Guido*'s was, to apply the six musical syllables, *Ut, re, mi, fa, sol, la*, which he took out of St *John the Baptist*'s Hymn. See HAND.

Besides his notes of music, by which, according to *Kercher*, he distinguish'd the tones or modes, and the seats of the semitones; he also invented the scale, and several musical instruments, called *Poly plectra*, as Spinnets and Harpsichords. See NOTES and GAMUT.

The next considerable improvement was in the year 1330. when *Jean de Muris*, Dr of *Paris*, invented the different figures of notes, which express the times, or lengths of every note, at least their relative proportions to one another, now called

Longs,

Longs, *Breves*, *Semi-breves*, *Crotchets*, *Quavers*, *Semi-quavers*, and *Demi-ſemi-quavers*, which ſee under their reſpective Articles.

The moſt ancient writer of muſic we have already obſerved, was *Laſus Hermionenſis*, but his works, as well as thoſe of many others, as well *Greeks* as *Romans*, are loſt. *Ariſtoxenus*, diſciple of *Arſtiotle*, is the eldeſt author extant on this ſubject, of him *Athenæus* quotes a paſſage out of a 4th book, tho' we have but three, and thoſe imperfect; after him came *Euclid*, author of the *Elements*, about 303 years before *Chriſt*. *Ariſtides Quantilianus* wrote after *Cicero*'s time. *Alypius* ſtands next; after him *Gaudentius*, the philoſopher; *Nicomachus*, the *Pythagorean*; and *Bacchius*, ſen. of which ſeven *Greek* authors we have a fair copy with a tranſlation and notes in *Latin* by *Meibomius*.

Ptolemy, the celebrated mathematician, wrote in *Greek* the principles of harmony, about the time of the emperor *Antonius Pius*; this author kept a medium between the *Ariſtoxenians* and *Pythagoreans*; he was ſucceeded at a good diſtance by *Manuel Byrennius*.

Of the *Latins* we have *Boëtius*, who wrote in the time of *Theodric* the *Goth*, and one *Caſſiodorus* near 505 years after *Chriſt*, about the ſame time *Martianus Capella*, and St *Auguſtin* not far remote.

Of the moderns are *Zarlin*, *Salinas*, *Vincenzo*, *Galileo*, *Doni*, *Kercher*, *Merſennus*, *Paran*, *De Caux*, *Perrault*, *Des Cartes*, *Holdiſworth*, *Wallis*, *Malcolm*, *Holder*, *Morley*, *Harris* in his *Lexicon*, &c.

MUSICA *Antiqua*, is the muſic of the ancient *Greeks* and *Romans*, down to the eleventh century, when about the year 1024 *Guido Aretine* invented or *revived* muſic in parts, which may with propriety be call'd *Antiquo moderna*; modern with reſpect to the *Greeks*, and ancient with regard to us.

MUSICA *Arithmetica*, that part of the ſcience which conſiders ſounds by the help of numbers.

MUSICA *Artificiale*, *muſic* that is not performed by the natural organs of the voice, but by inſtruments or machines, contrived to imitate it. This again is uſed in another ſenſe, as when a piece of muſic is ſung in two parts, the one whereof is by B molle or flat, and the other by B ſharp or natural; the former of which is term'd *artificial*, having ſomething particularly ſoft and ſweet in compariſon to the ſharp.

MUSICA *Attiva* or *prattica*, *practical muſic*, or that part which regards only the execution, without conſidering the reaſons or cauſe of the good effect of ſuch execution.

MUSICA *Choraica*, a ſort of muſic, proper for dancing, conſiſting of a variety of different motions.

MUSISCA *Chorale*, muſic ſung in a chorus, as in the church, wherein the time of the notes is equal; 'tis otherwiſe called *Muſica Piena*, *Canto fermo*, and plain chant or ſong.

MUSICA *Chromatica*, is a ſort of muſic, in which there are many chromatic ſigns, as flats and ſharps, intervals, &c. See CHROMATIC.

MUSICA *Combinatoria*, that part which teaches the manner of combining the ſounds; that is, of changing their place and figure in as many different manners as poſſible.

MUSICA *Contemplativa*, or *Speculativa*, or *Theorica*, that treats only of the ſounds, examines their natures, properties, and effects, having no regard to the executive part.

MUSICA *Diatonica*, a particular ſpecies of muſic, the ſcale whereof proceeds by tones and ſemi-tones, and which any one, tho' unskilled in muſic, may ſing, it being extreamly eaſy, the chromatic requiring a little knowledge, and the enharmonic the utmoſt nicety and judgment; it is one of the genera of the antients, and is generally thought to be the firſt, by reaſon of its being ſo natural. *Ariſtides* particularly calls it *Genus Antiquiſſimum*. See DIATONIC.

MUSICA *Didactica*, is part a of the ſpeculative muſic, which only conſiders the quantity, the proportions, and different qualities of ſounds.

MUSICA *Dramatica*, *Scenica*, or *Theatrale*, is muſic fit for the Theatres, otherwiſe called *Recitativa*. See RECITATIVO.

MUSICA *Eccleſiaſtica* or *muſica di Chieſa*, is church muſic, ſuch as ſpalms and hymns. See CHIESA.

MUSICA *Enharmonica*, is that wherein the *Enharmnic Dieſes* are frequently uſed, whoſe intervals are not ſo ſpacious as thoſe either of the *Chromatic* or *Diatonic*, this is, by *Ariſtides*, called *Genus Tertium* or *Supremum*. See ENHARMONIC.

MUSICA *Ennunciativa*, or *Ennarrativa*, is much the ſame as *Muſica Signatoria*. See below.

MUSICA *Figuralis*, *Figurata*, or *Colorata*, figurate muſic, wherein the notes are of different values, and the motions various, now ſlow then quick, &c.

MUSICA *Harmonica*, is when the piece conſiſts of many parts, which though very different when played together, make an agreeable whole; this is what we properly call muſic in parts.

MUSICA *Hiſtorica*, which treat of the origin and invention of muſic, of modes, of notes, inſtruments, &c. alſo the lives and writings of celebrated authors on that ſubject.

MUSICA *Hyporchematica* or *Choraica*, a ſort of muſic fit for ballads and dancing.

MUSICA *Inſtrumentalis*, that is made on purpoſe to be play'd on inſtruments.

MUSICA *Manieroſa*, muſic that muſt be under certain circumſtances, and requires certain manners to be executed as it ought.

MUSICA *Meliſmatica*, or *Melodica*, is merely a ſong or ſingle part, whether for the voice or inſtrument. See MELODY.

MUSICA *Melopoëtica* is the ſcience or art of ranging and diſpoſing ſounds in ſucceſſion in an agreeable manner, and is in ſhort, the art of making melody. See MELODY and MELOPOEIA.

MUSICA *Menſurata*, or *Miſurata*, is a kind of muſic, whoſe notes, under the government of certain times, are unequal; 'tis the contrary of *Muſica Piéna*, or *Chorale*.

MUSICA *Metabolica*, is properly muſic tranſpoſed, as when the piece goes out of its natural mode into a tranſpoſed one, the better to expreſs the words, or to diſtinguiſh ſome change in the action, paſſion, motion, *&c.*

MUSICA *Metrica*, is the harmonious cadence of the voice, heard when any one declaims or repeats verſes; or 'tis a ſong compoſed to verſes.

MUSICA *Moderna*, *modern muſic*, may be divided into two parts: firſt, *Antiquo moderna*, which is a ſerious ſort of muſic, conſiſting of many parts, and which has been in uſe from *Guido*'s time, to the beginning of the laſt century; ſecond, the modern which has been uſed within theſe 60 or 80 year, and is very different from the *Antiquo moderna*, being brisk, lighter, gayer, and more ſprightly.

MUSICA *Modulatoria*, that teaches to compoſe or modulate, *i. e.* that fixes rules for the uſe of *Modes*, and teaches either to ſing or play well. See MODE and MODULATION.

MUSICA *Mondana*, is the perfect harmony and agreement perceivable between the many parts whereof the univerſe is compoſed.

MUSICA *Naturale*, is often oppoſed to *artificiale*, and ſignifies a kind of muſic or ſong, formed by the organs of the human voice, unaſſiſted by inſtruments, or other artifices; but properly 'tis when the ſong proceeds in the natural order of the notes without flats or ſharps. This may alſo be called *Diatonica*, tho' with no great propriety, becauſe the muſic may either be natural or artificial, and yet *diatonic*, as proceeding by tones, and ſemi-tones. See DIATONIC and NATURAL.

MUSICA *Odica* is the ſame with *Hyporchematica* or *Choraica*.

MUSICA *Organica*, is meerly what is to be perform'd by inſtruments.

MUSICA *Pathetica*, is a moving and affecting kind of muſic, that touches and cauſes emotions in the mind, either of love, ſorrow, pity, or any other paſſion.

MUSICA *Piéna*, the ſame with *Chorale*.

MUSICA *Poëtica*, is the art of inventing ſongs, of modulating concords and diſcords together agreeably, and makes what we call compoſition.

MUSICA *Prattica*, the ſame with *Attiva*.

MUSICA *Recitativa*, *Scenica*, or *Dramatica*, a ſort of muſic uſed in Opera's, *&c.* irregular as to time, being a declamation in ſinging, which is to expreſs the paſſions: and from its being thus irregular in its time, the *Italians* place the phraſe *à Tempo giuſto* when the *Recitative* ends, and an air, be it minuet, jigg, or any other, begins, to ſhew that the time is then ſtrictly to be obſerved.

MUSICA *Rhythmica*, the harmony or cadence of the words in proſe; or a ſong compoſed to words in proſe.

MUSICA *Scenica*, the ſame with *Recitativa*.

MUSICA *Signatoria*, is the knowledge of the characters, notes, figures, pauſes, and all other ſigns and marks whatever uſed in muſic.

MUSICA *Speculativa*, the ſame with *Contemplativa*.

MUSICA *Symphoniale*, is given by ſome to a piece of muſic whoſe parts are well concerted.

MUSICA *Theatralis*, proper for the theatre.

MUSICA *Tragica*, a lamenting, mornful ſort of muſic, uſed in tragedy, and fit for dirges, or funeral anthems.

MUSICA *Vocale*, compoſed for the voice, or vocal muſic, in oppoſition to organical or inſtrumental, that compoſed for inſtruments.

For *Muſical* { *Sound*, *String*, *Faculty* *Note*, } See { SOUND. STRING or CHORD. MUSIC. NOTE. }

MUSICO, a *Muſician*, whether he be a compoſer, or player; but cuſtom has in ſome meaſure reſtrained the word to the player, rather than compoſer.

MUTATION, in the ancient muſic, ſignifies the changes or alterations that happen in the order of the ſounds which compoſe a ſong.

Ariſtoxenus ſays it is, as it were, a kind of paſſion in the order of the muſic: The changes, ſays *Euclid*, are

firſt in the *Genera*, when the ſong begins in one, as the *Chromatic*, and paſſes into another as *Diatonic*, called *Mutatione per genere* by the *Italians*. *Secondly*, in the Syſtem, as when the ſong paſſes out of one tetrachord, at *Meſon*, into another, as *Diezeugmenon*; or more generally when it paſſes from a high place in the ſcale, to a lower, or contrarily, *i. e.* part of it is ſung high, and part low, and this makes what is called *Mutatione per Syſtema*.

Thirdly, in the mode or tone, as when a ſong begins in one as the *Doric*, and paſſes into another, as the *Lydian*, called *Mutatione per Tuono*, or *modo*. *Fourthly*, in the *Melopoëia*, that is, when the ſong changes the very air, ſo as from gay and ſprightly to become ſoft and languiſhing, or from a manner that expreſſes one paſſion or ſubject to the expreſſion of ſome other.

N.

NATURAL, is variouſly uſed, ſometimes it is taken for diatonic, and ſometimes for phyſical; in which latter ſenſe, *Natural* muſic is that produced by *Natural* Organs, *i. e.* vocal muſic, in contradiction to artificial, or that performed on inſtruments. See MUSIC and DIATONIC.

NATUTAL, is alſo ſaid of a ſong, the notes whereof move eaſily and gracefully, giving the performer as little trouble as poſſible; as when 'tis not carried too high or ſunk too low, whereby the voice or inſtrument is in no wiſe forced or ſtrained.

NATURAL *Harmony*, is that produced by the *Natural* and eſſential chords of the mode. See MODE and TUONO.

NATURAL *Note*, is uſed in oppoſition to ſharp and flat notes, which are called artificial. See NOTE and SCALE.

The *Natural* ♮, is uſed to contradict thoſe flats and ſharps that are ſet at the beginning of a ſtave, and in ſuch caſe, you muſt take the *Natural* note, as it is in the Gamut; as if a ♭ were ſet in B at the beginning of a tune, it cauſes all the notes of that name to be flat, and if this character, *i. e.* of *Natural*, come before ſome one or more of thoſe notes B, it is uſed inſtead of a ſharp; but if ſharps be ſet in like manner at the beginning, then it ſtands as a flat.

NATURALE. See NATURAL.

NATURALI *Suoni*. See SUONO.

NEAPOLITANE. See CANZONETTA.

NECESSARIO, *neceſſary*, or *that muſt be done*, or *which cannot be paſſed over*; this word is prefixed to the parts in muſic, as *à doi Violini Neceſſario*, — *that muſt be played by two Violins*; *Canto neceſſario*, it here ſignifies much the ſame as *Concertante*. See CONCERTANTE. Every mode has certain chords, which may be called it's *Neceſſary* or eſſential chords. See TUONO or MODO.

NESSO, *Nexus*. See USUS.

NETE *Diezeugmenon*, in the ancient muſic, was one of chords of the ſyſtem of the *Greeks*. See DIAGRAM, SCALE, and SYSTEM.

It anſwers to the *E ſi mi* of the third octave of the modern ſyſtem.

The word comes from the *Greek*, νέτη and διαζευγμενον, the laſt of the ſeparate ones; where is underſtood the word chord.

NETE *Hyperbolæon*, in the ancient muſic, the name of the higheſt or moſt acute of the chords of the ancient diagram. See DIAGRAM. It anſwers to the *A mi la*, the ſixteenth higher than gamut of the modern ſcale. See SYSTEM.

NETE *Synemmenon*, in the ancient muſic, the higheſt chord of a tetrachord or fourth in the *Greek* ſyſtem, added to make B flat fall between the *meſe* and *parameſe*, or our A and B, which had till then, the interval of a tone major between them.

This chord has the ſame ſound with the *Paranete Diezeugmenon*, or our D by B flat.

The word comes from the *Greek* νέτη and συνημμενον, the laſt of the chords added.

NETOIDES. See USUS.

NOMOS. See MODE.

NON, is an *Italian* negative, which is often abreviated *Nô*; 'tis often joined to *troppo*, and then ſignifies *not too much*, and diminiſhes the ſignification of the word, as *Non troppo preſto—not too quick*; *allegro ma non troppo—quick, but not too quick, &c.*

NON *Uniſſoni Suoni*. See SUONO.

NONA, *the ninth*, one of the diſſonant intervals in muſic, and is properly the ſecond doubled. When an upper part ſyncopates, the ſecond is accounted and treated as a ninth; *i. e.* 'tis reſolved by an eighth, and accompanied by a third or fifth, and often a ſyncopated ſeventh. But when the lower part ſyncopates, the ſecond is not thus uſed, but as a ſecond. See SECOND. In thorough baſs the ninth has always, or at leaſt commonly, an eighth placed thus, 9 8; to ſhew that that is reſolved by deſcending to the octave.

NONUPLA, is a quick time, peculiar to jiggs.

This ſpecies of time is otherwiſe called *the meaſure of nine times*, which requires two falls of the hand, and one riſe; there are three ſorts of *Nonupla*.

The firſt is *Nonupla di ſemi-minime*, or *dupla ſeſqui quarta*, thus marked, $\frac{9}{4}$, where nine crotchets are to be in the bar, of which four make a ſemi-breve in common time, *i. e.* in the down ſtroke ſix, and but three up; it is uſually beat *adagio*.

The ſecond is *Nonupla di crome*, or *ſeſqui ottava*, marked thus $\frac{9}{8}$, wherein nine quavers make a bar, inſtead of eight in common time; *i. e.* ſix down and three up, 'tis beat *preſto*.

The laſt is *Nonupla di ſemi crome*, or *ſub ſuper ſetti partiente nona*, thus diſtinguiſhed $\frac{9}{16}$, in which nine ſemi-quavers are contained in a bar, whereof ſixteen are required therein in

common

common time, ſix down and three up; 'tis ordinarily beat *preſtiſſimo*. See ADAGIO, PRESTO, and PRESTISSIMO. Beſide theſe there are two other ſpecies of *Nonupla*, for which ſee TRIPOLA or TRIPLE.

NOTES in muſic, are characters which mark the ſounds; *i. e.* the elevations and fallings of the voice, and the ſwiftneſs and ſlowneſs of it's motions. See SOUND.

In general, under *Notes* are comprehended all the ſigns or characters uſed in muſic. See CHARACTER.

But in propriety the word only implies, the marks which denote the degrees of gravity and acuteneſs to be given to each ſound. See GRAVITY and ACUTENESS.

The *Greeks* uſed the common letters of their alphabet for muſical *Notes*; and in regard more *Notes* were added, than they had letters, the defect was ſupplied by the different ſituation of the letters, *viz.* by placing them upright, inverted, *&c.* by cutting or doubling ſome ſtroke.

Thus the letter *Pi* expreſſed different *Notes* in all the following forms, Π, Ш, ⊏, ⊐, Γ ⅂, for every ſeveral mode they had eighteen ſigns.

Now *Alypius* gives us ſigns for fifteen different modes, (as may be ſeen by the curious in *Meibomius*'s tranſlation, and *Notes* of the ſeven *Greek* authors) which, with the differences of the genera, and the diſtinction between voice and inſtrument, Mr *Malcolm* makes 1620 *Notes*. Not that they had ſo many different characters, but the ſame characters had different ſignifications upon different occaſions, as φ, or *phi*, in the diatonic genus, was *Lychanos Hypaton* of the *Lydian* mode, and *Hypate Meſon* of the *Phrygian*, and ſo of others.

The *Latins*, in the time of *Boëtius*, had eaſed themſelves of this needleſs burden, and only uſed fifteen letters of their alphabet for *Notes*.

Pope *Gregory* conſidering that the ſecond octave was in effect the ſame with the firſt, and that the order was the ſame in the upper and lower octave of the gamut, reduced them to ſeven; which were to be repeated in a different character: at length, in the XIth century, a *Benedictine*, one *Guido Aretine*, in lieu of letters, ſubſtituted the ſyllables, *Ut re mi fa ſol la*, placing them in different lines, and making them with points; laſtly, it was thought proper to add *Notes* likewiſe in the ſpaces. See GAMUT.

Of the ſeven muſical *Notes*, *ut re mi fa ſol la ſi*, the firſt ſix are aſcribed to *Guido*, who is ſaid to have invented them at *Pompoſa* in the dutchy of *Ferrara*; the ſeventh, *viz. ſi*, according to ſome, was added by *Uricci Puteaneo*, according

to

to others by *Le Maire*; the *French* muſicians think it ſerves very good purpoſes, in avoiding the difficulty of the diviſions remaining in *Guido*'s ſcale.

Common fame aſcribes to *Guido* not only the *Notes*, but alſo the lines, letters, cleffs, flats and ſharps.

The *Notes*, *ut*, *re*, *mi*, *fa*, *ſol*, *la*, he is ſaid to have taken out of the hymn in the veſpers of St *John the Baptiſt*; *Ut queant laxis reſonare fibris*, &c. See MUSIC and HAND.

Hitherto the *Notes* only ſerved to expreſs the degrees of tune; they were all of equal value as to time, 'till the year 1330 *Johannes de Muris* Doctor of *Paris*, gave different figures to the different points, to expreſs the quantity of time each was to be dwelt upon.

There are three things to be conſidered in theſe *Notes*; firſt the quantity, *i. e.* the ſize and figure of the head; ſecondly quality, *i. e* the colour of the head, whether it be white or black, full or open; thirdly the properties, as the *Italians* expreſs themſelves, *v. g.* whether the note is accompanied with a *virgula*, or *comma*, or not; it muſt be likewiſe conſidered whether the *Notes* be diſtinct and ſeparate, or bound together.

The ſeveral muſical *Notes* are the large, containing eight ſemi-breves, tho' *Merſenne* makes it twelve; the long, containing four; the breve, two; the ſemi-breve, one; the minim, half a one; the crotchet, a quarter; the quaver, half a quarter; the ſemi-quaver, one ſixteenth; and the demi-ſemi-quaver, one thirty ſecond part of a ſemi-breve. See CHARACTER, for their reſpective figures.

Uſually we diſtinguiſh ſix principal *Notes*, repreſented by as many different characters, *viz.* the ſemi-breve equal to two minims; the minim equal to two crotchets; the crotchet to two quavers; the quaver equal to two ſemi-quavers; and the ſemi-quaver equal to two demi-ſemi-quavers. See each under it's proper article.

The characters or marks of theſe *Notes* are uſually ſet down on a ſtaff of five or ſix lines, to ſerve as directions for keeping time in ſinging or playing to, or on, any ſort of muſical inſtruments. See SINGING.

NOTE, or rather *Point of augmentation*, is the increaſing or enlarging the full quantity or value of any *Note*, as ſignifies a chrotchet and a half, and without the dot, which is called *the Note of augmentation*, it would be only a ſingle crotchet.

The ancients uſed alſo two other points, the one was a *point of diviſion*, which was uſed when any *Note* was to be divided into others of leſs value; and the other was a *Note of diminution*, which is a dot on the contrary ſide, and has a quite contrary effect of the *point of augmentation*; for inſtead of making it a crotchet and a half, it reduces it to half a crotchet, but both theſe are now entirely out of uſe.

The mathematicians compute that one may make ſeven hundred and twenty changes or varieties, with ſix *Notes*, without ever repeating the ſame twice; and that of the *Notes* of each octave, one may make 40320 different tunes or ſongs.

NOTE *legato*. See LEGATO and SYNCOPE.

NOTE *ferme*, a name given by the *Italians*, to *Notes* containing one time of a bar in common time, which ſerve as a ſubject for ſome counterpoint, eſpecially in the plain ſong or *Gregorian* chant, which they call *Canto fermo*. See CONTRAPUNTO.

NOTHO, is properly *baſtard*, *illegitimate*, *produced by irregular means*; this epithet was given to two of the ancient modes, *viz.* the *Hyper Eolic* and the *Hyper Phrygian*, the final of the firſt being B natural, it's fifth above muſt be falſe or diminiſhed in a diatonic progreſſion, this mode is therefore rejected from the authentic modes; and the *Hyper Phrygian* having it's final in *Fut fa*, and it's fourth above being therefore redundant, is not reckoned among the plagal modes. See MODE, TUONO, FOURTH, and FIFTH.

NUMERO, *Number*, of which there are eight, which the *Italians* call *radicale*, 2, 3, 4, 5, 6, 7, 8, 9, and ſometimes 10 is added; each of theſe are frequently met with, eſpecially in thorough baſſes: 2 marks the ſecond and it's replies; the 3 the third, *&c.* This character ♯, is ſometimes before and ſometimes after the figure, and ſhews that it is to be major, greater or ſharp; as 3 ♯, or ♯ 3; and this ♭, is alſo uſed in like manner, as 3 ♭, or ♭ 3; which intimates that it be minor, leſs, or flat.

We often find theſe characters ♭ and ♯ alone without a cypher, which ſhew that the third is to be played, and that major or minor as the character is ♯ or ♭. See FLAT and SHARP.

O.

O.

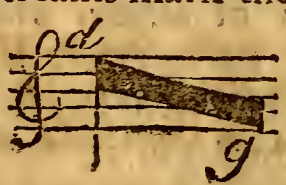
O. *i. e. Majuſcule*, O, or circle, or double C, or ſemi-circle, is a note called by us a ſemi-breve, by the *Italians Circolo*, with which they mark what they call *Tempo perfetto*, and we *Triple time*. See TRIPLE.

The ancients indeed uſed O as a mark of triple time; from a notion that the ternary or number 3, was the moſt perfect of all numbers, and therefore properly expreſſed by a circle, the moſt perfect of all figures thus, O; or or

OBLIGATO, ſignifies *for*, on purpoſe for, or neceſſary, as *doi violini obligato*, on purpoſe for two Violins; and ſo of other things, as *confogotto obligato*, that muſt be play'd with a Baſſoon, *&c.*

Sometimes it ſignifies confined or reſtrained by certain rules, ſubjected to certain limits or laws, in order to perform ſome particular thing, to give ſome particular expreſſion of a paſſion, action, *&c.* In this ſenſe we ſay, *Cantrapunto obligato*. *Fuga obligata*. See LEGATO.

In this ſenſe we alſo ſay, the baſs is *obligato*, when it is only a ground of a certain number of bars, which are to be repeated over and over; ſuch is the baſs to chacones, *&c.* and every baſs wherein one is obliged to keep a certain movement, and to perform only certain notes, *&c.*

OBLIQUO *oblique*. When the word is joined to *Nota*, it ſignifies two breves tied together, which make but one body, whence 'tis named in *Italian Nota d'un corpo ſolo*; ſometimes there is a tail, or the right or left ſide either aſcending or deſcending. See NOTE, LEGATURA and VIRGULA. However it be, the two extreams mark the ſound, the middle ſerves only to tie them, as 

For *Moto obliquo*, ſee MOTO.

OBOE or OBOI, a *Hautboy*, or *Hoboy*. See HAUTBOY.

OCTAVE, an harmonical interval, conſiſting of ſeven degrees or leſs intervals. See INTERVAL.

The moſt ſimple perception that we can have of two ſounds, is that of uniſons; in regard the vibrations there begin and end together. The next to this is the octave; where the more

acute ſound makes preciſely two vibrations, while the grave or deeper one, makes one; and wherein by conſequence, the vibrations of the two meet at every vibration of the more grave. See TUNE and GRAVITY.

Hence uniſon and *octave* paſs almoſt for the ſame concord. See CONCORD and UNISON.

Hence alſo the proportion of the two ſounds that form the *octave* are in numbers, or in lines, as 1 : 2; ſo that two chords or ſtrings of the ſame matter, thickneſs, and tenſion, one whereof is double the length of the other, produce the *octave*. See CHORD.

The *octave* is called among the ancient authors the *Diapaſon*, becauſe containing all the ſimple tones and chords; all of which derive their ſweetneſs from it, as they riſe more or leſs directly out of it. See CONCORD.

To be juſt, it muſt contain diatonically ſeven degrees or intervals, and conſequently eight terms or ſounds; whence it is called by the name *octave*.

The *octave* containing in itſelf all the other ſimple concords, the degrees being the differences of thoſe concords: it is evident, the diviſion of the *octave* comprehends the diviſion of all the reſt. See SYSTEM.

By joining therefore all the ſimple concords to a common fundamental we have the following ſeries.

$$\text{Fundamental } 1 \quad \frac{6}{5} \quad \frac{5}{4} \quad \frac{4}{3} \quad \frac{3}{2} \quad \frac{8}{5} \quad \frac{5}{3} \quad \frac{2}{1}$$

3*d leſs* 3*gr.* 4*th.* 5*th.* 6*leſs* 6*gr.* 8*ve.*

Again, the ſyſtem of the *octave*, containing all the original concords, and the compound concords being the ſum of the *octave*, and ſome leſſer concord; in order to have a ſeries to reach beyond an *octave* we muſt continue them in the ſame order through a ſecond *octave*, as in the firſt, and ſo on to a third and fourth *octave*. Such a ſeries is called the ſcale of muſic. See MUSIC.

The compoſition of *octaves* may be carried on infinitely, yet three or four is the greateſt length we go in ordinary practice. The old ſcales went but two, or at moſt three *octaves*, which is the full compaſs of an ordinary voice. When we ſay that the ancient ſcales went but two, or at furtheſt three *octaves*, we do not mean that they were not allowed to exceed that compaſs; but that between the extreams of a double or triple *octave*, were contained all the variety that was poſſible or needful, for even then, an active muſician would take the liberty to ſurprize them, by running through greater extreams.

Notwithstanding the perfection of the *octave*, yet after the third, the agreement diminishes very fast; nor do they ever go so far at one movement as from one extream to the other of a double or triple *octave*; seldom beyond a single one: Nor is either voice or instrument well able to go beyond. To form a fourth *octave*, if the acuter string be half a foot long, which is but a small length to render a clear sound, the graver must be eight feet. If then we would go beyond a fourth *octave*, either the acute string would be too short, or the grave one too long; not but this inconvenience is remedied by a greater tension of each.

The *octave* is not only the greatest interval of the seven original concords, but the first in perfection; as it is the greatest interval, all the lesser concords are contained in it: Indeed, the manner wherein the lesser are found in the *octave*, is somewhat extraordinary, *viz.* by taking both an harmonical and arithmetical mean between the extreams of the *octave*, and then both an arithmetical and harmonical mean between each extream, and the most distant of the two means last found, *i. e.* between the less extream and the first arithmetical, and between the greatest extream and the first harmonical mean will have all the lesser concords. See CONCORD, DISCORD, and PROPORTION.

Nicomachus, disciple of *Pythagoras*, says, that to produce an *octave*, take two chords and stretch the one by a weight of six pounds, and the other by one of twelve, the sound of the last will be an *octave* to that stretched by the six pound weight, and from thence proceeds to fix the proportion of weights to be used for the production of the other intervals.

Mr *Malcolm* observes, that any wind instruments being over blown, the sound will rise to an *octave*, and no other concord, which he ascribes to the perfection of the *octave*, and its being next to unison.

From the simple and perfect form of the *octave* arises this peculiar property, that it may be doubled and tripled, and still be concord, *i. e.* the sum of two or more *octaves* are concord; though the more compound, gradually, less agreeable. He adds, that there is that agreement between its extreams, that whatever sound is concord to one, is so to the other.

Des Cartes, from an observation of the like kind, *viz.* that the sound of a whistle or organ pipe will rise to an *octave* if forcibly blown, concludes that no sound is heard, but its acute *octave* seems some way to eccho in the ear.

The ancient *Grecian* system had no greater compass than a double *octave*, or fifteenth, which they called *Dis Diapason*. But in the modern, 'tis tripled, and even quadrupled. See INTERVAL.

Among

Among the ancients, *Euclid* and *Gaudentius* the philoſopher agree, that there were ſeven ſpecies of *octave*; the firſt, ſays *Euclid*, begins from one of the ſounds called *Baripicnis*, and has a tone for its higheſt interval, as from *Hypate Hypaton* to *Parameſe*, this is the *Mixolydian* mode. The ſecond a *Meſopicnis*, whoſe laſt or higheſt interval but one is a tone; as from *Parhypate Hypaton*, to *Trite Diezeugmenon*, called the *Lydian*. The third *ab Oxipicnis*, which has a tone for its third interval at top, as from *Lychanos Hypaton* to *Paranete Diezeugmenon*, called the *Phrygian*. The fourth again a *Baripicnis*, wherein the tone is the fourth interval from the top, as from *Hypate Meſon* to *Nete Diezeugmenon*, and this is the *Dorian*. The fifth a *Meſopicnis*, which has a tone for its fifth interval from the top as from *Parhypate Meſon* to *Trite Hyperbolæon*, called the *Hypolydian*. The ſixth *ab Oxipicnis*, wherein the tone is the ſixth interval from the top, as from *Lychanos Meſon* to *Paranete Hyperbolæon*, called the *Hypo-Phrygian*. And the ſeventh begins a *Baripicnis*, in which the tone is the firſt interval below, as from *Meſe* to *Nete Hyperbolæon*, (or from *Proſlambanomenos* to *Meſe*) and is the *Hypodorian*. *Bacchius* and *Gaudentius* ſpeak much to the ſame purpoſe; we ſhall only give the reader one example of the latter, to make the diſtinction apparent. The firſt, ſays he, is from *Hypate Hypaton* to *Parameſe*, compoſed of the firſt ſpecies of fourth and fifth, and is the *Mixolydian Mode*, *&c.* But *Martianus Capella* is of another opinion, and ſays there are eight ſpecies of *octave*, which he proeecds to enumerate in the following manner: The firſt is from *Proſlambanomenos* to *Meſe*; the ſecond is from *Principalis Principalium*, i. e. *Hypate Hypaton* to *Parameſe*, and ſo on through the eight, but is ſilent as to the ſituation of the tone in thoſe different ſpecies. 'Tis diſcernable enough how he came to reckon eight, ſince he counts from *Proſlambanomenos* to *Meſe* one, which the others make the ſame as from *Meſe* to *Nete Hyperbolæon*.

In thorough baſs the *octave* and its replys, are marked by a ſimple 8. In melody the voice or ſound of an inſtrument may move an *octave per ſalto*, but very ſeldom two *octaves*, eſpecially the voice. In harmony two *octaves* ſhould never follow one another, if differing in degree of tune *per ſalto* of a fifth or other interval, but it may be followed by any of the other concords perfect or imperfect. See CONCORD, *&c.*

OCTAVINA, a kind of ſmall *Spinnet*, that may eaſily be removed, having only one row of keys, and thoſe not to the uſual number, perhaps not to above three *octaves*, the common ones going four or more. Its pitch is taken an

octave

octave higher than the ordinary ones. See SPINET and HARPSICHORD.

ODE, a ſong or compoſition proper to be ſung, and compoſed for that purpoſe, the ſinging is uſually accompanied with ſome muſical inſtrument. See SONG.

It conſiſts of long and ſhort verſes, diſtinguiſh'd into ſtanza's or ſtrophes, wherein the ſame meaſure is preſerved throughout.

'The *odes* of the ancients, *ſays Voſſius*, had a regular re-'turn of the ſame kind of verſe, and the ſame quantity of ſyl-'lables in the ſame place of every ſimilar verſe; but there is 'nothing, *continues he*, but confuſion of quantity in the 'modern *odes*'; ſo that to follow the natural quantity of our ſyllables, every ſtanza will be a different ſong. 'Then he proceeds, 'The moderns have no regard to the natural 'quantity of ſyllables, and have introduced a barbarous and 'unnatural variety of long and ſhort ſyllables, which they ap-'ply, without any regard, to the notes; ſo that 'tis no won-'der our vocal muſic has no effect.' *De poëmatum cantu.* See VOCAL.

Among the ancients, *odes* ſignified no more than ſongs; with us they are different things.

The ancient *odes* were generally in honour of their Gods, as many of thoſe of *Pindar* and *Horace*; ſometimes on other ſubjects, as theſe of *Anacreon*, *Sappho*, *&c.*

The *Engliſh odes* are generally compoſed in praiſe of heroes, and great exploits.

The diſtinguiſhing Character of an *ode*, is ſweetneſs; the poet is to ſooth the minds of his readers by the variety of verſe, and the delicacy of words, the beauty of numbers, and the deſcription of things moſt delightful in themſelves. Variety of numbers is eſſential thereto. At firſt indeed, the verſe of the *ode* was of but one kind, but for the ſake of pleaſure and muſic, to which they were ſung, they by degrees ſo varied the numbers and the feet, that their kinds are almoſt innumerable. One of the moſt conſiderable is the *Pindaric*, diſtinguiſhed by its boldneſs and the rapidity of its flights.

The ancient *ode* had originally but one *ſtanza* or *ſtrophe*, but at laſt was divided into three parts, *ſtrophe*, *antiſtrophe*, and *epode*.

The prieſts going round the altar to ſing the praiſes of the gods, called the firſt entrance *ſtrophe*, *i. e.* turning to the left; the ſecond turning to the right, they called *antiſtrophe*, *q. d.* returning. Laſtly, ſtanding before the altar, they ſung the remainder, which they called the *epode*.

OMNES, a *latin* term, which we ſometimes find for *Tutti*, *all* or *altogether*. See TUTTI and DA CAPELLA.

ONDEGGIARE, to return the hand beating time, not directly, but by degrees; as *Ondeggiando la mano* ſignifies to keep it wavering in the air, or giving it two motions before 'tis quite lifted up to end the bar, and thence to fall it to beat a firſt, ſecond or third time of that or another meaſure.

OPERA, a dramatic compoſition ſet to muſic and ſung on a ſtage, accompanied with muſical inſtruments, and enriched with magnificent dreſſings, machines, and other decorations.

The *Opera*'s we derive from the *French*, they from the *Italians*; and the *Venetians*, who hold it as one of the principal glories of their carnaval, firſt invented it.

OPPOSITIONE, or rather *Oppoſizzione*, is the placing one thing againſt another, or in a place that does not properly belong to it; this often happens, eſpecially when preparing for a cadence we place the fifth with the ſixth thus $\frac{5}{6}$ *per oppoſitionem.*

ORATORIO, is a ſort of ſpiritual opera full of dialogues, recitativos, duettos, trios, ritornellos, choruſes, *&c.* the ſubject thereof is uſually taken from the ſcripture, or is the life and actions of ſome ſaint, *&c.* The muſic for the *Oratorio* ſhould be in the fineſt taſte, and moſt choſen ſtrains. The words hereof are often in *Latin*, ſometimes in *French* and *Italian*, and among us even in *Engliſh.* Theſe *Oratorios* are greatly uſed at *Rome* in time of *Lent*; here indeed they are uſed in no other ſeaſon.

ORCHESTRA, is a part of the theatre between the ſcenes and the audience, wherein the muſicians are diſpoſed to play the overture, *&c.* of a play, be it tragedy or comedy, of the opera, oratorio, ſerenata, *&c.* See OPERA.

ORDINARIO, *often, commonly*, as *Tempo Ordinario*, uſual time; *Signo Ordinario*, the ordinary or common ſign.

ORDINE, the arrangement of many parts to make a whole one: thus when the *Italians* ſpeak of the antient ſyſtems, they ſay *Ordini di Mercurio, di Terpandro, Philalao, Pythagoras, &c.* to ſignify the rank in which each of thoſe authors placed their ſounds, the number thereof limitted by them, and what diſtance and proportion they gave them; and they ſay of a tetrachord that it is in *Ordine di quatro corde, i. e.* a whole one, compoſed of, and diviſible by, four chords. See CHORD and TETRACHORD.

ORGAN, the largeſt and moſt harmonious wind inſtrument. See MUSIC.

The invention of the *Organ* is very ancient, though 'tis agreed that it was very little uſed till the eighth century. It ſeems to have been borrowed from the *Greeks*. *Vitruvius* deſcribes an *Hydraulic* one in his tenth book of Architecture;

The emperor *Julian* has an epigram in it's praiſe. St *Jerom* mentions one with twelve pair of bellows, which might be heard a thouſand paces, or a mile; and another at *Jeruſalem*, which might be heard at the *Mount of Olives*.

There is one in the cathedral of *Ulm* in *Germany* that is ninety three feet high, and twenty eight broad; the biggeſt pipe is thirteen inches in diameter, and it has ſixteen pair of bellows.

The modern *Organ* is a buffet, containing ſeveral rows of pipes.

The ſize of the *Organ* is generally expreſſed by the length of it's biggeſt pipe; thus we ſay an *Organ* of thirty two feet, of ſixteen, of eight, and of two feet.

Church *Organs* conſiſt of two parts, *viz.* the main body, called the great *Organ*; and the poſitive, or little *Organ*, which is a ſmall buffet, commonly placed before the great *Organ*.

The *Organ* has at leaſt one ſet of keys, when it has only one body, and two or three when it has a poſitive or chair *Organ*; though large *Organs* have four and ſometimes five ſets of keys; beſides which the pedals or largeſt pipes have their keys, the ſtops or touches whereof are played by the feet. The keys of an *Organ* are uſually divided into four octaves, *viz.* the ſecond ſub-octave, firſt ſub-octave, middle octave, and firſt octave. Each octave is divided into twelve ſtops or frets, whereof the ſeven black ones mark the natural ſounds, and the five white the artificial ones, *i. e.* the ſharps and flats; ſo that the keys uſually contain forty eight ſtops or touches. Some organiſts add to this number one or more ſtops in the third ſub-octave as well as in the ſecond. [*Note*, ſome Harpſichords and Spinets have their natural ſtops or keys often marked white, and their artificial ones black.] The pedals have about two or three octaves, at the pleaſure of the organiſt, ſo that the number of ſtops or keys is undeterminate.

Each key or ſtop preſſed down opens a valve or plug which correſponds lengthwiſe with as many holes as there are rows of pipes on the ſound-board: The holes of each row are opened and ſhut by a regiſter or ruler pierced with forty eight holes; by drawing the regiſter the holes of one row are opened, becauſe the holes therein correſpond with thoſe of the ſound-board, ſo that by opening a valve the wind brought into the ſound-board, by a large pair of bellows, finds a paſſage into the pipes, which correſpond to the open holes of the ſound-board; but by puſhing the regiſter, the forty eight holes thereof not anſwering to any of thoſe of the ſound-board, that row of pipes anſwering to the puſhed regiſter are ſhut.

Whence it follows that by drawing ſeveral regiſters, ſeveral rows of pipes are opened; and the ſame thing happens if the ſame regiſter correſpond to ſeveral rows; hence the rows of pipes become either ſimple or compound; ſimple, where only one row anſwers to one regiſter; compound, where ſeveral. The organiſts ſay a row is compound when ſeveral pipes play upon preſſing one ſtop.

The pipes of the *Organ* are of two kinds; the one with mouths like our Flute, and the other with reeds. The firſt, called pipes of mutation, conſiſt,

1ſt. Of a foot, which is a hollow cone, and which receives the wind that is to ſound the pipe. 2dly. To this foot is faſtened the body of the pipe; between the foot and the body of the pipe is a diaphragm or partition, which has a little long narrow aperture to let out the wind; over this aperture is the mouth, whoſe upper lip being level cuts the wind as it comes out at the aperture.

The pipes are of pewter, lead mix'd with a twelfth part of tin, and of wood; thoſe of tin are always open at their extremities; their diameter is very ſmall, their ſound is very clear and ſhrill: thoſe of lead mixed are larger; the ſhorteſt open, the longeſt quite ſtopped; the mean ones partly ſtopped, and having beſides a little ear on each ſide of the mouth, to be drawn cloſer or ſet farther aſunder, in order to raiſe or lower the ſound. The wooden pipes are made ſquare, and their extremities ſtopped with a valve or tampion of leather; the ſound of the wooden and leaden pipes is very ſoft; the large ones ſtopped are uſually of wood, the ſmall ones of lead; the longeſt pipes give the graveſt ſound, and the ſhorteſt the moſt acute; their lengths and widths are made in the reciprocal ratios of their ſounds; and the diviſions regulated by their rule, which they call the diapaſon; but the pipes that are ſhut have the length of thoſe that are open, and which yeild the ſame ſound. Uſually the longeſt pipe is ſixteen feet; tho' in extraordinary *Organs* 'tis thirty two: the pedal tubes are always open though made of wood and of lead.

The reed pipe conſiſts of a foot, which carries the wind into the ſhallot or reed, which is a hollow demi-cylinder, fitted at it's extremity into a kind of mould by a wooden tampion. The ſhallot is covered with a plate of copper, fitted at it's extremity into the mould by the ſame wooden tampion: It's other extremity is at liberty; ſo that the air entring the ſhallot, makes it tremble and ſhake againſt the reed; and the longer that part of the tongue which is at liberty is made, the deeper is the ſound. The mould, which ſerves to fix the ſhallot or reed, the tongue, the tampion, *&c.* ſerves alſo to

ſtop

ſtop the foot of the pipe, and to oblige the wind to go out wholly at the reed. Laſtly, in the mould is ſoldered that part called the tube, whoſe inward opening is a continuation of the reed; the form of this tube is different, in different ranks of pipes.

The degree of acuteneſs and gravity in the ſound of a reed pipe depends on the length of the tongue, and that of the pipe, taken from the extremity of the ſhallot, to the extremity of the tube.

The quality of the ſound depends upon the width of the reed, the tongue and the tube; as alſo on the thickneſs of the tongue, the figure of the tube, and the quantity of wind.

To diverſify the ſound of the pipes, they add a valve or portvent, which lets the wind go in at fits and ſhakes.

Dr *Wallis* has endeavoured in the *Philoſophical Tranſactions* to ſhew the imperfection of the *Organ*, and whence it ariſes.

Hydraulic ORGAN, a muſical machine that plays by means of water. Of theſe there are ſeveral ſorts in *Italy* in the grottoes of vineyards.

Ctesbes of *Alexandria*, who lived in the reign of *Ptolemy Evergetes*, about 3782 year of the world, is ſaid to have firſt invented *Organs* that play'd by compreſſing the air with water, as is ſtill practiced. *Archimedes* and *Vitruvius* improved them, and have left us deſcriptions of the *Hydraulic Organ*: *Felibien de la vie des Archit.* And *Voſſius* quotes from them both in his book *De Poëmatum Cantu.*

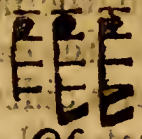
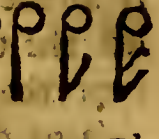
In the cabinet of queen *Chriſtina* is a beautiful and large Medallion of *Valentinian*; on the reverſe whereof is ſeen one of theſe *Hydraulic Organs*, with two men, one on the right, and the other on the left ſide thereof, ſeeming to pump the water which plays it; and to liſten to the ſound of it: It has only eight pipes placed on a round pedeſtal; the inſcription is PLACEA SPETRI.

ORGANICAL, in the ancient muſic was that part performed by inſtruments. See MUSIC.

The *Organical* comprehends three kinds of inſtruments, *viz.* wind inſtruments, as Trumpets, Flutes, Haut-boys, *&c.* ſtringed inſtruments, as Lutes, Lyres, Violins, Harpſichords, *&c.* and pulſatile inſtruments, or thoſe played by beating with the hands or ſticks, as Drums, *&c.* See each under it's proper article, TRUMPET, FLUTE, LUTE, DRUM, *&c.*

ORGANO, ſignifies the thorough baſs. It is uſually ſcored with figures over the notes for the Hapſichord, Baſs-Viol and Lute.

ORGANO *picciolo*, a chamber or little Organ, uſed to play in a ſmall room, about two or three foot high, *i. e.* it's longeſt pipe is that length, made in a ſmall buffet like the poſitive or little Organ of a church organ.

OSCURO or *Oſcurato* is ſaid of a note when the head thereof is black or obſcure, as  in oppoſition to  See HEMIOLIA.

OSSERVANZA, *con Oſervanza, with care, exactly, truly, &c.* See CON.

OSTINATO or *Contrapunto oſtinato*, is much the ſame with *Perfidiato.* See PERFIDIA.

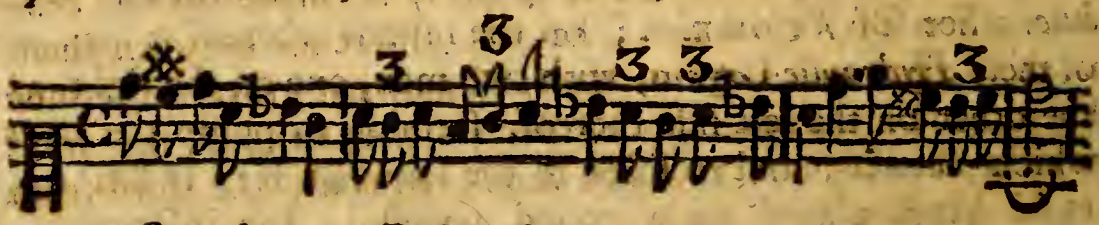
OTACOUSTICS, is a term taken from the *Greek*, applied to inſtruments that add to, or increaſe the ſenſe of hearing. See *Hearing* TRUMPET.

OTTAVA. See OCTAVE, being the ſame.

Seſqui OTTAVA. See EPOGDOO, SESQUI and TRIPLE.

OTTINA. See TRIPOLA or TRIPLE.

OTTUPLA, *Octuple*, or the meaſure of four times; 'tis marked with a ſemi-circle C, and ſometimes thus when 'tis to be played very quick. In this time eight quavers are contained in a bar. But it often happens in the *Italian* muſic, that ſuddenly inſtead of two quavers for every time of the bar, three are required, this is called *Dodecupla.* 'Tis enough to place a 3 over three quavers or notes of equal value, to ſhew the meaſure muſt be changed, and when this 3 is omitted, it ſufficiently demonſtrates the meaſure to be *Octupla* again; and this makes what is called by the *Italians Ottupla è Dodecupla.* See TIME, DODECUPLA, and TRIPLE.



Ottupla. *Dodecupla.*

Corelli in the laſt movement of his 10 ſonata, opera terza, very often uſes an 8 after the *dodecuple*, to ſhew that the triple there becomes common time.

OVERTURE, or *Ouverture*, opening or preluding; a term uſed for the ſolemnities at the beginning of an act or ceremony, as of an opera, tragedy, comedy, concert of muſic, *&c.* See CONCERT.

The *Overture* of the theatre in *France* is a piece of muſic which has uſually a fugue in the ſecond movement. See FUGUE.

OXIPICNI *Suoni*, in general are high ſounds, but in particular the higheſt of any three notes that are to one another as C to C ſharp and D are thus called; the loweſt are called the *Baripicni*, and thoſe in the middle *Meſopicni.* See BARIPICNI and MESOPICNI.

P.

P.

P In the *Italian* muſic, frequently ſignifies *piano*, which is what we called *ſoft*, *i. e.* where the force of the voice or inſtrument is to be diminiſhed, ſo as to make a kind of eccho, whence the word eccho is often uſed for *Piano*. See PIANO.

PÆAN, a hymn in honour of *Apollo* or ſome other of the gods, chiefly uſed on occaſion of victory and triumph. See HYMN.

Feſtus derives the word from ἀπὸ τῦ παιεῖν, *ferio*, — *to ſmite, ſhoot*; but *Heſychius* rather takes *Apollo* to have been thus denominated from παίω θεραπεύω, — *I heal*, in alluſion to his being the deity of medicine.

The *Pæan* took it's name from *Apollo* himſelf, occaſioned by his mother's crying out to him when he encountred *Python* the ſerpent, ἰὴ παὶ, ἰὴ παὶ, — *do boy, bravely boy*. It was alſo a foot in poetry thus called, as proper to the hymn *Pæan*; though *Quintilian* derives the word from it's inventor *Pæon* a Phyſician; it conſiſts of four ſyllables, one long and three ſhort.

PAGINA, *a Page*, the ſame as *carta*. See CARTA.

PP, ſignifies *piu piano*, — *more ſoft*, or a ſecond eccho more remote than was performed for *piano* alone.

PPP, ſignify *pianiſſimo*, — *ſofteſt of all*, or a third eccho, the voice or ſound being here as it were quite loſt in air. See PIANISSIMO.

PANDORON, a muſical inſtrument of the ſtringed kind, uſed among the ancients, reſembling a Lute. See LUTE.

It had the ſame number of ſtrings, but they were of braſs, and conſequently gave a ſtronger ſound.

It's frets are of copper, like thoſe of the Ciſtrum; it's back flat like that of a Guittar, and the rims of it's table like thoſe of it's ribs, cut into ſemi-circles.

Du Cange obſerves, that *Varro*, *Iſidore*, and others of the ancients, mention it as only having three ſtrings.

The word, according to ſome, is formed of the *Greek* πᾶν, and δῶρον, *i. e. all gifts*, or *all ſorts of gifts*. *Iſidore* derives it's name from it's inventor *Pandorus*. Others from *Pan*, to whom they attribute it's invention, as well as that of the Flute. See FLUTE.

PARA, *prope*, *near*; this word is added to the name of ſeveral chords of the ancient ſyſtem. See SYSTEM.

PARA-

PARAFONI *Suoni*. See SUONO.

PARAMESE, in the ancient muſic, the ninth ſtring or chord in their diagram or ſcale. See MUSIC, DIAGRAM, and SYSTEM.

The word is *Greek*, and ſignifies *juxta medium*, — *near, or next the middle*; it's place or ſituation in the firſt ſtate of muſic, being next to the middle or *Meſe* chord. See CHORD, LYRA, and STRING. It anſwers to *Bfa bmi* ♮, in our ſecond octave.

PARANETE, the ſound of the ſixth ſtring, ſo called by reaſon it was next to the laſt. See LYRE.

PARANETE *Diezeugmenon*, the laſt but one of the ſeparate or disjoined chords: one of the ſounds of the ancient *Greek* ſcale had this name, and is the *D la re* of the third octave of our ſcale.

PARANETE *Hyperbolæon*, is the laſt but one of the high chords of the ancient ſyſtem, and anſwers to the *G re ſol* of our third octave.

PARANETE *Synemmenon*, the laſt but one of thoſe chords added in order to make a ſound fall between *Meſe* and *Parameſe*, which were diſtant a tone major, which ſhould divide that ſame into two ſemi-tones, the one major, the other minor, and is our *C ſol ut* by B flat of the third octave.

PARHYPATE *Hypaton*, near the firſt of the principal ones; is a name given by the ancients, to one of their ſounds which anſwers to the *C ſol ut* of the ſecond octave of the Organ. See SYSTEM and LYRE.

PARHYPATE *Meſon*, near the middle ones, was the name of the ſixth chord of the ancient ſyſtem, and is the *F ut fa* of the ſecond octave of the modern ſcale. See SYSTEM and LYRE.

PARHYPATOIDES, are the higheſt of thoſe ſounds, called by *Ariſtides*, &c. *Spiſſi*. See SPISSUS.

PAROLA, a word which anſwers to ſome particular note of a piece of muſic.

PART, a piece of the ſcore or partition wrote by itſelf for the convenience of the muſicians; or it is one or more of the ſucceſſions of ſounds which makes the harmony, wrote apart. See PARTITION.

Or the *Parts* are the ſounds made by ſeveral perſons ſinging or playing in concert. See CONCERT.

Muſic in *Parts*, moſt writers ſeem to agree was unknown to the ancients; they had but one *Part*, all their harmony conſiſted in the ſucceſſion of ſounds or notes, none in conſonance. See MUSIC and SYMPHONY.

There

There are four principal *Parts* in muſic; treble, tenor, counter tenor, and baſs. See each in its proper place.

Some compare the four parts in muſic to the four elements; the baſs repreſents the earth, the tenor the water, the counter tenor the air, and the treble fire.

PARTE *Superiore*, is every part that is not the foundation of harmony, but, ſays Mr *Broſſard*, accidental thereto; or it is any part that is higher than another, with which 'tis compared.

PARTE *Inferiore*, is every part in which the ſong ſerves as a baſs, or is the foundation of harmony; thus the tenor, counter tenor, or baſs, may be called *inferior Parts*, provided there be a treble or higher part.

PARTICIPATION. } See SYSTEM and
PARTICIPATO. }
TEMPERAMENT.

In PARTITO. See CANONE.

PARTITION, the diſpoſition of the ſeveral parts of a ſong ſet on the ſame leaf, ſo as upon the uppermoſt range of lines are found the treble notes; in another thoſe of the baſs; in another, the tenor, and ſo on, that they may be ſung or played jointly or ſeparately commonly called the ſcore. See PART, MUSIC, TREBLE, *&c.*

PART *organical*. See ORGANICAL.

PASSACAGLIO, is properly no more than a *chacone*. See CHACONE. The only difference between them is, that the movement of this is ſomewhat graver, the tune ſofter, and the expreſſion leſs lively: they are for the moſt part in the leſs modes or flat keys; wherein the third from its final is flat.

PASSAGE or or PASSAGIO, a portion of an air or tune conſiſting of ſeveral little notes, as quavers, ſemi-quavers, and laſt, one, two or three meaſures at moſt; thus what the *Italians* call *Contrapunto d'un ſol Paſſo*, is a ſucceſſion of ſounds in the beginning of a ſong, conſiſting of one, two or three bars, which is to be imitated in other places; not with the ſame ſtrings or tones, but only obſerving the ſame number, motion, and figure, as in the notes of the firſt paſſage, which ſays Mr *Broſſard*, makes one of the kinds of *contrapunto perfidiato*. See PERFIDIA.

PASSEPIED, an air in all reſpects very like a minuet, except that 'tis more brisk and lively. See MINUET.

PASSIONATO, to play paſſionately, in a moving affecting manner.

PASTORAL, an air compoſed after a very ſweet, eaſy, gentle manner, in imitation of thoſe airs the ſhepherds are ſuppoſed to play.

PATHE-

PATHETICA, *pathetic, moving, affecting, expreſſive*, &c. ſignifies to play in ſuch a manner as to move pity, compaſſion, anger, and other paſſions, acting in the ſoul of man.

The *Chromatic genus* with its ſemi-tones major and minor, as well aſcending as deſcending, it's redundancies, diminutions, and variety of motions, is moſt proper for this way of playing: but this muſt be underſtood to be better for this purpoſe than the *Diatonic*, and we have good reaſon to think, that could we reach the *Enharmonic genus* of the ancients, we ſhould be better able to raiſe certain affections.

PAVAN or PAVANE, a grave and majeſtic *Spaniſh* dance; wherein the dancers turn round, and make a wheel or tail before each other, like that of a peacock, whence it's name.

The *Pavan* was anciently in great repute, and was danced by gentlemen with cap and ſword, by thoſe of the long robe in their gowns, by princes with their mantles, and by ladies with their gown tails trailing after them, as ſome wear them now.

It was called the *grand Ball*, from the ſolemnity wherewith it was performed.

To moderate its gravity, it was uſual to introduce ſeveral flouriſhes, as paſſades, capers, *&c.* by way of epiſodes. The tune thereof is the ſloweſt and graveſt part of inſtrumental muſic, generally conſiſting of three ſtrains.

It's tublature on the ſcore is given us at large by *Thoinot Arbeau* in his *Orcheſographia*.

PAUSA *generalis*. See POINT and CORONA.

PAUSA *initialis*. See MODO, TEMPO, and PROLATION.

PAUSE a character of ſilence and repoſe, called by ſome *mute figure*, becauſe it ſhews that ſome of the parts are to be ſilent, while the others continue the ſong, either for the ſake of ſome fugue or imitation, to give a breathing time, or to give room for another voice, *&c.* to anſwer what this part ſung, as in dialogues, ecchos, *&c.* See DIALOGO.

The modern ancients had two kinds of *Pauſes*; the one called by the *Italians initial Pauſes*, becauſe placed at the beginning of the piece, though ſometimes after, and very regularly before the Circle O, or ſemi-circle C, that is, either in triple or common time.

They had alſo pauſes after the characters of the meaſure, and in the courſe of the piece which may be called *accidental Pauſes*.

A ge-

A *general* PAUSE, is a general ceſſation or ſilence of all the parts.

A *demi* PAUSE, as the *French* term it, is a ſilence during the time of half a bar.

We ſay a *Pauſe* of a minim, ſemi-breve, long *Pauſes: Pauſes* of chroma and ſemi-chroma, are names given by the *Italians*, to expreſs the different values of *Pauſes*; for the ſigns and characters thereof, ſee CHARACTER. But yet it may not be amiſs here to give the reader their *Italian* names, which are theſe,

Pauſa di maſſima, — di longa, — di brevi, — di ſemibrevi,
Pauſe of a large, — of a long, — of a breve, — of a ſemibreve
Pauſa di minima, — di ſeminiminime — di croma or *mezzo ſoſpiro,*
Pauſe of a minim, — of a crotchet, — of a quaver.

Pauſa di ſemi-croma.
Pauſe of a ſemi-quaver. } For their proportions with reſpect to common time, See CHARACTER; and with regard to the various ſpecies of triple time, ſee TRIPLE.

PEDALS, are certain keys of an organ, thus called becauſe played and ſtoped by the feet. See ORGAN. The *Pedals* or the largeſt pipes in the machine are made ſquare of wood and other materials, their number is not limited.

They are of modern invention, and ſerve to carry the ſound an octave deeper than the reſt.

PENTACHORD, an ancient muſical inſtrument with five ſtrings, whence the name πεντε, *five*, and χορδη, *a ſtring*.

The invention of the *Pentachord* is referred to the *Scythians*; the ſtrings were of bullock's leather, and ſtruck with a plectrum made of goat's horns.

PENTACHORDO, that has five ſtrings or chords. See CHORD and PENTACHORD.

PENTATONON, in the ancient muſic, is a concord, called by us the *redundant ſixth*. See SIXTH.

It conſiſts of four tones, and a major and minor ſemi-tone; whence the name of *Pentaton*, *q. d.* five tones. See CONCORD and TONE.

PER ARSIN, PER THESIN, terms in muſic; *Per* is a *Latin* prepoſition, ſignifying *by*, *during*; *Arſis* and *Theſis* are *Greek* words, the firſt whereof ſignifies *elevation*, the laſt, *poſition*.

PER THESIN then, ſignifies in beating or during the fall of the hand for the firſt part of the bar; and *Per Arſin*, during

ring the riſe of the hand, or the laſt part of the bar; which in common time is equal, and in triple, unequal.

A ſong, counterpoint, or fugue, &c. are ſaid to be *Per Theſin*, when the notes deſcend from acute to grave; and on the contrary, that they are *Per Arſin*, when the notes riſe or aſcend from grave to acute. See ACUTE and GRAVE.

PERFECT, (or PERFETTO in *Italian*) denotes ſomething that fills and ſatisfies the mind or ear; in which ſenſe we ſay, a *perfect* cadence, concord, &c. and is there oppoſed to imperfect. See each in it's place, CADENCE, CONCORD. &c.

The ancients had two kinds of modes, the major and minor, and each of theſe was again either *perfect* or *imperfect*. See MODO.

This word, when joined with mode, time, &c. uſually expreſſes the triple time or meaſure, in oppoſition to imperfect time, which is common or duple time. See TRIPLE TIME and MEASURE. See alſo O.

PERFETTA *Tripola*. See TRIPLE.

Seſqui altera maggiore PERFETTA. See SESQUI.

PERFETTA *prolatione*. See PROLATION.

Punto di PERFETTIONE. See POINT and PUNTO.

PERFETTO, *perfect*. See PERFECT, TRIPLE, SESQUI, and SIGN.

PERFIDIA, is a term borrowed from the *Italians*, ſignifying an affectation *of doing always the ſame thing, following the ſame deſign, of continuing the ſame motion, the ſame ſong, the ſame paſſage, and the ſame figure of notes*; ſuch as the ſtiff baſſes of chacones, &c. becauſe depending wholly on the caprice of the compoſer. We have examples of this kind in *Angelo Berardi's Documenti Armonici*.

PER *Ogni Tempi*, when placed in a motetto, ſignifies that it may be played at any time, on any occaſion, not being fixed for any particular day or ſubject.

PERIPHERES, is a *Greek* term, which according to *Martianus Capella*, has the ſame ſignification with what the *Italians* call *Conducimento circoncorrente*, and the *Latins Ductus Circumcurrens*. See DUCTUS and CONDUCIMENTO.

PERPETUI *Suoni*. See SUONO.

PER THESIN. See PER.

PERTINACCIA, nearly the ſame with *Perfidia*. See PERFIDIA.

PETTEIA, πεττεια, in the ancient muſic, a *Greek* term, to which we have no correſponding one in our Language.

The

The *Melepoëia*, *i. e.* the art of arranging ſounds in ſucceſſion ſo as to make melody, is divided into three parts, which the *Greeks* called *Lepſis*, *Mixio*, and *Chreſis*; the *Latins Sumptio*, *Miſtio*, and *Uſus*; and the *Italians Preſa*, *Meſcolamento*, and *Uſo*; the laſt is by the *Greeks* alſo called *Petteia*, and by the *Italians Pettia*.

PETTEIA or *Pettia* then, is the art of making a juſt diſcernment of all the manners of ranging or combining ſounds among themſelves, ſo as they may produce their effect; *i. e.* may expreſs the ſeveral paſſions they are intended to raiſe: thus, *e. g.* it ſhews what ſounds are to be uſed, and what not, how often any of them are to be repeated, with which to begin, and with which to end, whether with a grave ſound to riſe, or an acute one to fall, *&c.* It is the *Petteia* that conſtitutes the manners of muſic; it being this that chooſes out this or that paſſion, this or that motion of the ſoul to be awakened, and if it be proper to excite it on this and that occaſion; 'tis therefore in muſic, what manners are in poetry.

We do not ſee whence the denomination ſhould have been taken by the *Greeks*, unleſs from πέτεια, *their game of cheſs*; the *Petteia* being a ſort of combination or arrangement of ſounds, as cheſs is of the pieces called πεττοι, *calculi*, *Cheſs-Men*.

Petteia eſt qua cognoſcimus, quinam ſonorum omittendi, & qui ſint aſſumendi, tum quoties illorum ſinguli. Porro à quonam incipiendum, & in quem definiendum, atque hæc quoque morem exhibet. Ariſtides.

PHANTASTIC *Style*, is a ſtyle proper for inſtruments, or a free and unlimitted kind of compoſition, ſubject to no rules, governed by no deſign, and not at all premeditated. See COMPOSITION and STYLE.

PHONICS, the doctrine or ſcience of ſound, called alſo *Acouſtics*. It comes from the *Greek* φωνη, *ſound*, *voice*. *Phonics* may be conſidered as an art *analogous* to *Optics*, and may be divided like that into refracted, reflected, and direct. Theſe branches the biſhop of *Ferns*, in alluſion to the parts of *Optics*, denominates *Phonics*, *Cataphonics*, and *Diaphonics*.

Phonics is improveable both with regard to the object, the medium, and the Organ.

As to the object, ſound, it may be improved, both with regard to the begetting and propagating of ſounds. The firſt in ſpeaking or pronouncing, in whiſtling or ſinging, in hollowing or luring, which are all of them diſtinct arts, and improveable: The ſecond by the poſition of the ſonorous body, with regard to medium. *Phonics* may be improved by the

thinneſs and quieſcency of the parts thereof, and by the ſonorous body's being placed near a ſmooth wall, either plain or arched, eſpecially cycloidally or elliptically; whence the theory of whiſpering places. Add to theſe, that placing the ſonorous body near the water, it's ſound is mollified; that by placing it on a plain, the ſound is conveyed to a greater diſtance than on higher ground, *&c.* See SOUND and BELL.

As to the Organ, the ear, it is helped by placing it near a wall, (eſpecially at one end of an arch, the ſound beginning at the other,) or near the ſurface of water or the earth; and alſo by inſtruments, as the Stentorophonic Tube or Speaking Trumpet. See TRUMPET. And likewiſe by an inſtrument to help weak ears, as ſpectacles do eyes; by an iſtrument that takes in vaſt remote ſounds, as telleſcopes do objects; by a microphone or magnifying ear inſtrument; by a polyphone or multiplying ear inſtrument.

Cataphonic or reflected hearing may be improved by ſeveral kind of artificial ecchoes; for in general, any ſound falling, either directly or obliquely, on any denſe body of a ſmooth ſurface, whether plain or arched, is beat back again, or reflected, *i. e.* does ecchо more or leſs.

PHRYGIAN *Mode*, a war-like kind of muſic fit for Hautboys and Trumpets, to inſpire the men to military atchievements, ſuch as marches, *&c.* alſo a ſprightly meaſure in dancing.

PHTONGOS, a ſound or tone; tho' ſound and tone are indifferently uſed to expreſs the ſame thing, they differ greatly from each other. See TONE and SOUND.

PHYSICA *Muſica*. See MUSICA.

PIANO, ſoft and ſweet, by way of an eccho. See ECCHO and CANTO.

PIANISSIMO, very ſoft, and ſo as that the ſound may ſeem at a great diſtance, and almoſt loſt in air. See PPP.

PIANO PIANO, or PIU PIANO, is nearly the ſame with *pianiſſimo*, or rather a degree between it and *Piano*. See P.

PICCIOLA *Tripola*. See TRIPOLA or TRIPLE.

PICCIOLA. See ORGAN and TROMBONE.

PIENO, is often uſed for the words *tutti*, *grandée*, or *groſſi*, and often with *choro*, as *Pieno choro*, —— *a full chorus*.

Sometimes alſo it ſignifies *force*, *vehemence*, *energy*; in which ſenſe, they ſay a fifth is *Piu Pieno* than the octave, *i. e.* it has more effect, or makes itſelf more ſenſible to the ear.

PIENO, *Piu Pieno.* See QUINTA and NOTE.

PIETOSO, ſignifies to play or ſing in a ſoft manner, fit to move pity or compaſſion.

PIFFERO, is a little Flute or Fife. This inſtrument is uſed in war, generally by itſelf, unleſs accompanied with the Drum; the ſound it yields is extreamly ſhrill, loud, and is heard at a great diſtance; it is held after the manner of a *German* Flute to be played on. See FLUTE and FLAGEOLET.

PIQUE, is to ſeparate and divide the notes one from another, in a plain and diſtinct manner; this is otherwiſe expreſſed by the words *Staccato* and *Spiccato*, which ſee.

PIKNOS, but rather ſee PYKNOS.

PIVA, a Hautboy or a Cornet. See HAUTBOY and CORNET.

PIU, *a little more*, it increaſes the ſtrength of the ſignification of the word to which 'tis added, as

PIU *Allegro*, — *a little quicker.*

PIU *Piano*, — *more ſlow*, or *more ſoft.*

PIU *Preſto*, *i. e.* play a little brisker and quicker than *preſto* itſelf requires; and ſo of the other words *adagio*, *lente grave*, *vivace*, &c. See each in it's proper place.

PLAGALE, *Plagal.* See FUGA, MODO, and AUTENTICO.

PLOKE or PLOKI. See USUS.

PLAIN *Chant.* } See { CHANT.
PLAIN *Deſcant.* } See { DESCANT.

PNEUMATICOS. See STROMENTO.

POCO, *a little leſs*, has juſt the contrary effect of *piu*, and therefore diminiſhes the ſtrength of the ſignification of the word to which it is annexed.

POCO *allegro.* See ALLEGRO and PIU.

POCO *largo*, *a little ſlow.* See LARGO.

POCO *preſto*, not quite ſo quick as preſto requires. See PRESTO.

POCO *piu allegro*, a little more brisk and lively than allegro alone requires.

POCO *minor allegro*, a little leſs gay than allegro. See ALLEGRO.

POINT, a mark or note aciently uſed to diſtinguiſh the tones or ſounds. See NOTE and SOUND.

Hence we ſtill call it ſimple counterpoint, when a note of the lower part anſwers preciſely to that of an upper; and figurative counterpoint, when any note is ſyncoped, and one of the parts makes ſeveral notes or inflexions of the voice while the other only holds on one. See COUNTERPOINT.

We

We ſtill uſe a *Point* to raiſe the value of a note, and prolong it's time by one half, *e. g.* a *Point* added to a ſemibreve inſtead of two minims, makes it equal to three, and ſo of the other notes. See TIME, NOTE and CHARACTER, ſee alſo PUNTO.

PONTICELLA, a ſmall bridge. See BRIDGE and MAGAS.

PORT *de voix*, a *French* term, which ſignifies the faculty and habitude of making ſhakes, paſſages, and diminutions, wherein the beauty of a ſong or piece of muſic greatly conſiſts, and which the *Italians* comprehend under the terms *Trilli*, *gioppi* and *Straſcini*.

Bacilli calls the *Port de voix*, the tranſlation or paſſing of a lower to a higher note. It conſiſts in three things; the lower note, which is to be ſuſtained; the doubling made on the higher note, and the ſuſtaining the ſame after it has been doubled. This by ſome is alſo called *anticipation*.

POSAUNE, *Tuba ductilis*, by us called a Sackbut. 'Tis a ſort of large Trumpet, fit only to play the baſs or tenor to a Trumpet; it muſt be lengthned and ſhortned according as the ſounds are required to be either grave or acute. See SACKBUT.

POSITIO, is the putting down the hand in beating time. See THESIS.

POSITIVE, the little Organs uſually placed behind or at the feet of the Organiſt, played with the ſame wind and the ſame bellows, and conſiſting of the ſame number of pipes with the large one, though thoſe much ſmaller, and in a certain proportion: this is properly the Chair Organ. See ORGAN.

In the Organs of the Jeſuits, the *Poſitive* is the grand body.

POTENZA, the letters, characters, and figures, whereby grave and acute ſounds are diſtinguiſhed, were anciently thus called, as the notes and ſigns of the modern muſic are now; though ſome will have *Potenza* ſignify any ſound whatever produced by an inſtrument.

POTENZE. See POTENZA and SUONO.

PRATTICO, as *Muſico Prattico*, is ſtrictly ſpeaking no more than a muſician who applies himſelf wholly to practice, without giving himſelf any trouble, but merely about the executive or performing part, not endeavouring to compoſe or make new pieces.

PRATTICA, *Practice*, as *Prattica antiqua* or *antica*, *the ancient Practice*; or *Prattica moderna*, — *the modern Practice*. See MUSICA.

PRELUDE,

PRELUDE, in *Italian Preludio*, is a flouriſh or an irregular air, which a muſician plays off-hand, to try if his inſtrument be in tune, and ſo lead him into the piece to be played. Overtures of Operas are a ſort of *Preludes*; very often the whole band in the orcheſtra run a few diviſions to give the tone. See TUONO.

PRESSA, is in general a character, which ſhews when and where a performer in a concert is to begin to ſing or play. But in particular, eſpecially in fugues or canons, 'tis thus marked ┼, over the note at which the ſecond part, that is to follow or imitate the firſt muſt begin; if the mark be repeated a ſecond time, 'tis to ſhew the place where the third part muſt begin to imitate the ſecond, and ſo on through all the parts. See USUS.

PRESTO, *faſt* or *quick*, *gayly*, *yet not with rapidity.*

PRESTO PRESTO, the ſame with *preſtiſſimo.*

Men PRESTO, or NON TROPO PRESTO, *leſs quick*, *not too quick.*

PRESTISSIMO, is *extreamly quick*, *haſtily*, *with fury.*

PRIMA, *Viola*, *voce.* See PRIMO.

PRIMARIUS. See PROTOS.

PRIMO, *the firſt*; this word is often abridg'd, P°, 1° or 1°, and added to other words, as

Primo canto, — *the firſt treble.*

Alto Primo, — *the firſt treble.*

Tenore Primo, — *the firſt tenor.*

Baſſo Primo, — *the firſt baſs.*

Fagotto Primo, — *the firſt baſſoon.*

Choro Primo, — *the firſt chorus*, *&c.* See TREBLE, TENOR, BASS, TROMBONE, SACKBUT, CHORUS, *&c.*

PRINCIPALIS, *Mediarum & Principalium*, *Principalium extenta tetrachordon.* See SYSTEM.

PROFESSORE *di Muſica*, one that ſtudies or teaches, or is a profeſſor of muſic.

PROGRESSUS *Celer.* See SUPPOSITION.

PROHIBITO, *forbidden*, or that is not proper, or according to juſt rule. *Intervallo prohibito* is every interval, in melody, that does not paſs the ear eaſily or naturally, to give it ſome pleaſure; ſuch are the *Tritone*, the ſixth major, the ſeventh, ninth, *&c.* though under certain circumſtances even theſe have pleaſing effects, in that by their harſhneſs they render the concords more agreeable. See INTERVAL, TRITONE, *&c.* See alſo VIETATO.

PROJECTIO, is when any ſound in the enharmonic genus is raiſed three dieſes. See DISSOLUTIO and SPONDEASMUS.

PRO-

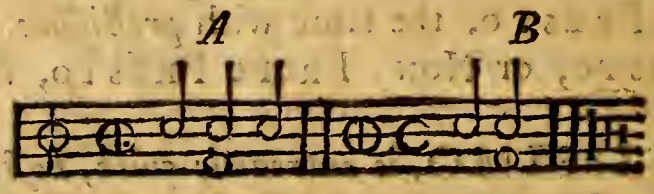
PROLATION the art of ſhaking or making ſeveral inflexions of the voice or ſound on the ſame note or ſyllable. See SINGING.

The ſigns that the antients uſed to ſignify a prolation to be made on any note, was a point in a circle or ſemi-circle, thus ⊙ C.

This point was the length of a ſemi-breve and minim; there are two ſorts, *perfect* and *imperfect*.

Perfect prolation was marked after the cleff as above, and whereever theſe marks were found, the ſemi-breve contained three minims, for which reaſon they placed the figure 3 or $\frac{3}{2}$ or $\frac{3}{1}$, which ſhew that three ſuch notes are required in a bar. A.

Imperfect prolation was marked with the ſame character with time, and made the ſemi-breve contain but two minims B.



Theſe characters are almoſt intirely diſuſed in the modern practice, but as they are often met with in ancient muſic, 'tis therefore neceſſary that a muſician have ſome knowledge of them.

Tho' even now the *Italians* have two ſorts of prolation in muſic, which are ſignified by characters reſembling that above deſcribed A.

The firſt is *prolatione maggiore perfetta*, thus marked ⊙ or $\frac{3}{2}$.

The ſecond *prolatione minore perfetta*, thus C or $\frac{3}{4}$ or $\frac{3}{2}$, and oftener C and $\frac{3}{2}$; but in both caſes the ſemi-breve contains a whole bar, and its pauſe the ſame time, the minim one third of the bar, and its pauſe the ſame, and ſo of the reſt in proportion.

PRONTO *readily, quick, nimbly, without loſs of time.*

PROPE, *near.* See PARA; *Prope media.* See PARAMESE, and SYSTEM.

PROPORTION, is the ratio that two terms bear to each other upon comparing them, as two numbers, two lines, two ſounds, *&c.* as if we were to compare *ut* below, with *ſol* above, or any other two ſounds at different parts of the ſcale. In general there are two ſorts of proportion.

The firſt is equality, and is when two terms are equal, the one containing neither more or leſs than the other, as 1 : 1, 2 : 2, 8 : 8. Two ſounds that are in this proportion

are

are ſaid to be uniſons, that is, to have the ſelf ſame degree of gravity and acuteneſs. See GRAVITY, *&c.*

The other is of inequality, as when of two terms one is larger than the other, *i. e.* contain more parts as 4: 2, becauſe the firſt contains the latter once, and ſomething left; this therefore muſt be inequality. Of this proportion there are five ſpecies, which the *Italians* call *Generi.*

Firſt, *Moltiplice* or *Multuple*, is when the larger number contains the ſmall one twice, as 4: 2; if this greater term do contain the leſs but twice as 4: 2, 6: 3, 16: 8, *&c.* it is called *proportio dupla*, if three times *tripla*, if four *quadrupla*, and ſo on to infinity.

The ſecond ſort of proportion of inequality is *proportione del genere*, or *ſuper particolare*, when the greater term contains the leſs once, and a third of the greater remains, as 3: 2; if the number remaining be exactly half the leſs number, the proportion is called *ſeſqui alteral*; if a third part of the leſs, as 4: 3 *ſequi terza*, and ſo on, adding to *ſeſqui* the ordinal number of the leſs term.

The third proportion of inequality, is called *proporſione del genere ſuper parziente*, in which the greater terms contain the leſs once, and 2, 3, 4, or more parts of the leſs remain, or as *Zarlin* ſays 2, 3, 4, or more units, *&c.* This proportion is diſtinguiſh'd by the words *bi*, *tri*, *quadri*, *&c.* between *ſuper* and *parziente*; thus the proportion of 5: 3, is called *ſuper bi parziente terza*, becauſe 5 contains 3 once, and two units remain, which are two parts of three; that of 7: 4 *ſuper tri parziente quarta* by reaſon 7 contains 4 once, and three parts of 4 remains, and ſo of others. The fourth and fifth ſorts of proportion of inequality are compoudned of the *Multuple*, and one of thoſe above deſcribed; 'tis needleſs to ſay any thing concerning theſe here, ſince thoſe above mentioned alone are uſed by muſicians to compare ſounds, and to meaſure the differences of concords and diſcords. For the table of concords, ſee CONCORD; we ſhall here lay down that of diſcords.

TABLE.

Seventh Greater	15 : 8
Seventh Leſs	9 : 5
Falſe Fifth	64 : 45
Tritone	45 : 32
Tone or ſecond Major	9 : 8
Tone Minor	10 : 9
Semi-tone Major or ſecond Minor	16 : 15
Semi-tone Minor	25 : 24
Comma	81 : 80

But it is ſtill to be obſerved, that what has been ſaid muſt be underſtood of comparing a greater number with the leſs, and therefore muſt be thus written 3 : 1, or $\frac{3}{1}$; for if you compare a leſs to a greater, the places muſt be changed thus, 1 : 3 or $\frac{1}{3}$, and the word *ſub* muſt be placed to the name above mentioned, as *proportio tripla* is thus marked 3 : 1 or $\frac{3}{1}$ and *proportio ſub tripla* thus, 1 : 3 or $\frac{1}{3}$.

PROPORZIONE. See PROPORTION.

PROPRIETA. See NOTE and VIRGULA.

PROSLAMBANOMENOS, ſupernumerary, added.

This name the ancient *Grecians* gave to one of the chords of their lyre or ſyſtem, which anſwers the *A mi la* of the firſt octave of the organ, or modern ſcale. See SCALE and SYSTEM.

PROTOS, *Deuteros*, *Tritos*, *Tetartos*, four *Greek* words, which in *Latin* ſignify *Primarius*, *Secondarius*, *Tertiarius*, and *Quartarius*, according to Mr *Broſſard*, but oftener found *Protus*, *Deuterus*, *Tritus*, and *Tetartus*. Theſe terms were uſed by ſeveral writers on muſic, ſince the XIth century, or *Guido*'s time, to name the eight tones or modes of the plain ſong, which were all they diſtinguiſh'd, and called the firſt and ſecond tones *Proton* or *Primarii*, that is, of the firſt rank, the third and fourth *Deuteron*, of the ſecond; the fifth and ſixth modes *Triton* or *Tertiarii* of the third rank; and the ſeventh and eighth *Tetarton* or *Quartarii* of the fourth; 'tis thought by ſome that the modern *Grecians* uſe the ſame names at preſent. See TUONO.

PSALM, a divine ſong or hymn, from the *Greek* Ψαλλω, *I ſing*. The word *Pſalm* is appropriated to the hundred and fifty pſalms of *David*; and the name *Canticle* or *Song* given to other pieces of the ſame kind compoſed by other Prophets and Patriarchs.

St *Auguſtin* obſerved that the ancients made a difference between *Canticle* or *Song*, and *Pſalm*; that the former was ſung ſolitary, or by the voice alone, but the latter accompanied with muſical inſtruments.

The *Pſalms* in the antient editions are divided into five Books, nor is *David*'s name found at the head of more than ſeventy-three of them; tho' ſome, and among the reſt, St *Auguſtin* and St *Chryſoſtom* attribute all the hundred and fifty to him without exception. The *Jews* however were always of another ſentiment; and 'tis certain that ſome few, at leaſt, were not his. St *Jerom* obſerves, among the number, ſeveral that were compoſed long after *David*; *Du Pin* adds, it is difficult to aſcertain the authors. All we know of the book is, that it is a collection of ſongs made by *Eſdras*.

Gradual

Gradual *Pſalms* were thoſe anciently ſung on the ſteps of the temple.

The penitential *Pſalms* were formerly the ſame as thoſe now ſo called. See GRADUAL.

PSALMODY, the art or knowledge of ſinging pſalms, from the *Greek* Ψαλμωδία. See PSALM.

PSALTERION, *Pſaltery*, a muſical inſtrument much in uſe among the ancient *Hebrews*, who called it *Nebel*.

We know little or nothing of the preciſe form of the ancient *pſaltery*.

That now in uſe is a flat inſtrument in form of a trapezium, or triangle truncated a-top.

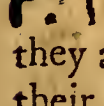
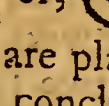
It is ſtrung with thirteen wire chords ſet to uniſon and octave, and mounted on two bridges, on the two ſides; it is ſtruck with a plectrum or little iron rod, or ſometimes with a crooked ſtick, whence 'tis uſually ranked among the inſtruments of percuſſion.

It's cheſt or body reſembles that of a Spinet. It has its name *à Pſallendo*; ſome alſo now call it *Nablum* or *Nablium*.

Papias gives the name of *Pſaltery* to a kind of Flute uſed in churches, to accompany the ſinging, in *Latin* called *Sambucus*. See SAMBUCUS.

PULSATILE, as *Pulſatile* inſtruments, for which ſee STROMENTO.

PUNTO, PUNCTUS, or PUNCTUM, *Point*. See NOTE, CHARACTER, PROLATION, and POINT. There are beſides thoſe *Points* deſcribed under the above recited articles, other kinds of *Points*, as *Puncti Convenientiæ ac moræ*, *Punctus Caudatus*, *Puncto D' Accreſſimento*, or augmentation, points of diviſion, tranſlation, alteration, and imperfection, which we ſhall here deſcribe.

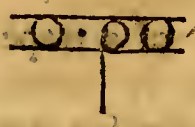
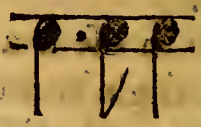
Firſt then, *Puncti Convenientiæ ac moræ*, are thus marked:  or,  , both which denote that the note over which they are placed is to be held out till the other parts come to their concluſions, and this only when put in one part of the piece; for if it be found in all the parts of the ſong, it marks a general ſilence, *ad libitum*.

Second, *Punctus Caudatus*, or point with a tail thus, this is otherwiſe called *Point of Alteration* or *Diviſion*, of which we ſhall ſay more.

Third, *Puncto Di Accreſſimento* or *Augmentation*, is very common in the antient as well as modern muſic, and what has been ſaid under note of augmentation, is a ſufficient explanation hereof with regard to common time. See NOTE.

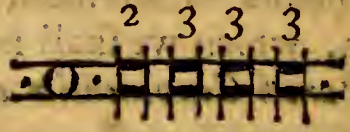
But with regard to triple time this has other effects, which come under the articles of

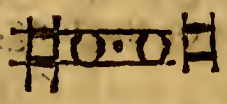
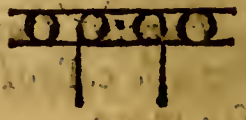
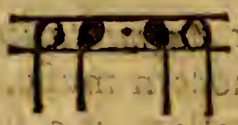
Fourth, Punto Di Perfettione: here it makes the breve perfect, for the breve in the triple $\frac{3}{1}$ uſually contains three times, or one whole bar, if it be followed by another breve, or any note of greater value than itſelf, but if followed by a ſemi-breve, or two minims, *&c.* it contains but two thirds of a bar, and therefore wants a point to make it perfect; which point from this has it its name. and thus

$\frac{3}{2}$  and $\frac{3}{4}$ and $\frac{3}{8}$  ; in the

firſt example the breve is equal to a breve and a ſemi-breve; in the ſecond a ſemi-breve to one and a minim; in the third a minim is equal to a minim and crotchet; and in the laſt the crotchet to one and a quaver. This point ſtill increaſing the value of the note to which it is added by one half.

Fifth, Punto Di Diviſione has quite the contrary effect with *Punto di Perfettione*, and is placed on the left ſide of notes, and divides them. 'Tis put in triple time, before a ſemi-breve followed by a breve, and diminiſhes the breve of one third of it's content, ſo that it contains but two times inſtead of three

Sixth, Punto di Tranſlatione, is a *Point* by which the value of one note is carried to another, that is ſometimes very diſtant from it; 'tis placed before and after a ſemi-breve followed by a number of breves; the ſecond of theſe points is transfered to the laſt of thoſe breves, and makes it contain three times or a whole bar. 

Seventh, Punto di Alterazione diminiſhes the breve, for a *Point* placed between two ſemi-breves ſituated betwixt two breves, leſſ[illegible]e breves ſo that they contain but two times, not a bar,  and the ſame holds with regard to other notes, as minims and ſemi-breves  crotchets and minims  and ſo of the reſt.

Laſtly, Punto di Imperfettione, diminiſhes the long two ways, firſt of one of it's parts, and then of two, if placed before a

ſemi-

ſemi-breve and a long follows it; it takes off only one of its parts, as

; but if placed before a long followed by two ſemi-breves, it takes away two of its ſix parts, as .

PUNTO *di Radoppiamento.* See RADOPPIAMENTO.

PYKNOS. See SPISSUS.

Q.

QUADRATO or QUADRO, is a name given to the note *B* when it comes in the natural or diatonic order, thus marked ♮, 'tis a ſemitone minor higher than the *B mol* or ♭, and in reſpect of that may be called ſharp. See FLAT and SHARP.

QUADRIPLICATO, *Quadruple*. See INTERVAL and PROPORTION.

QUARTA, the fourth of one of the concords or harmonical intervals. See DIATESSARON, FOURTH, and INTERVAL.

This interval, as well as the octave and fifth, admits not of majority and minority; and when placed below the fifth, divides the octave arithmetically, and diſtinguiſhes the plagal from the authentic modes. See HARMONICAL DIVISION.

'Tis by ſome, ſays Mr *Broſſard*, eſteemed an imperfect concord, but is moſt generally allowed to be perfect; 'tis treated in practice by ſome as diſſonant, and contrarily by others.

The fourth to be juſt muſt contain diatonically two tones, one major the other minor, and a major ſemi-tone, and chromatically five ſemi-tones, three major and two minor.

If the fourth contains only a tone and two major ſemi-tones, or three ſemi-tones major and one minor, 'tis ſaid to be diminiſhed, and therefore diſſonant; which is not uſed unleſs by ſuppoſition, when 'tis reſolved by the third, or ſometimes by the falſe fifth, *&c.*

If two tones, a ſemi-tone major and another minor, or three major and three minor ſemi-tones be found in the fourth, 'tis called tritone, falſe fourth, and is ſuperfluous, conſequently a diſcord, which is abſolutely forbidden in melody, and which paſſes in harmony only when reſolved by the ſixth, ſometimes by the octave, and very rarely by the third.

The fourth and it's double triples, *&c.* are indifferently marked in thoro' baſs by a 4, in which the diminiſhed fourth is thus marked ♭ 4, and the ſuperfluous or tritone ♯ 4.

The

The perfect fourth has a very good effect in melody rising or falling by disjoint as well as conjoint degrees, *&c.* and is necessary to form a perfect cadence. See CADENCE.

'Tis not then to be wondred at, says Mr *Brossard*, that the ancients, whose music was only melody, place it among the concords, and that it's greatest enemies are obliged to agree that in this respect at least, 'tis truly so.

But in harmony 'tis true it has something harsh, which is softened by the third, when the upper part syncopes, and by the fifth when the lower part syncopes; and 'tis for this reason that in practice 'tis treated as a dissonance. To this some say that it is a concord to the first part of the syncope, and that it serves as a preparation to the fourth which is made on the second part thereof, we shall not here take upon us to enter the dispute, but refer the reader to *Kercher*, *Mersenne*, *Zarlin*, *&c.*

Sesqui QUARTA *dupla.* See SESQUI and PROPORTION.

QUART-FAGOTTO. See DULCINO and BASSOON.

QUARTARIUS. See PROTOS.

QUARTO, *fourth*, as *Quarto choro*, *modo*, *Violino*, the fourth chorus, mode or tone, Violin, *&c.* See each in it's place.

QUATRICROMA, is what we call a demi-semiquaver, thirty two whereof make a bar in common time. See TIME and TRIPLE; see also BISCHROMA.

A QUATRO *Soli.* See QUATUOR.

A QUATRO *Tempi.* See TEMPO.

QUATUOR, *four*, is often found in pieces of music, and shew that they are composed for four voices or instruments; the *Italians* say *à Quatro soli*, that is, for four only or alone. How these sort of compositions are to be performed. See SYSIGIA.

QUAVER, a measure of time equal to half the crotchet or an eighth of the semi-breve. See CROTCHET and SEMI-BREVE.

'Tis thus marked or . See it under the article CHARACTER among the others.

The *English* QUAVER is what the *French* call *Croche*, crotchet, because of the hook at bottom, which much resembles a shepherd's crook. See CROTCHET.

The *Quaver* is dvided into two ſemi-quavers, thus marked or , and into four demi-ſemi-quavers . See SEMI-QUAVER.

QUAVERING, the act of trilling or ſhaking, or running a diviſion with the voice. See SINGING.

QUIETO, *Maniera Quieta.* See MUTATION.

QUINQUE, *five*, as *Quinque ſoli*, only five parts, or a piece compoſed for five voices or inſtruments only. See QUATUOR.

QUINTA. See DIAPENTE, FIFTH and CONCORD. The fifth is one of the perfect concords, *i. e.* of ſuch as do not admit of majority or minority, and with the fourth make an octave, which is ſaid to be divided arithmetically when the fourth is below, and harmonically when the fifth is below; and 'tis theſe different diviſions that occaſion that diſtinction of modes into authentic and plagal; the latter diviſion being in authentic modes, and the former in plagal. This interval in inſtruments whoſe ſounds are fixed is for many reaſons diminiſhed, *i. e.* it's true mathematical proportions of 3 : 2, are not always given it, and the contrary happens to the fourth, which is encreaſed. See TEMPERAMENT.

If the fifth be compoſed of two tones and two ſemi-tones major, or ſix ſemi-tones whereof four are major and two minor, it becomes diſſonant, and is ſaid to be falſe or diminiſhed; in which caſe 'tis reſolved in harmony by the third, and accompanied by the ſixth; 'tis permitted in melody deſcending but never riſing.

If it be compoſed of three tones, one ſemi-tone major and one minor, or of eight ſemi-tones, four of which are major and four minor, 'tis called tetratonon, as containing four tones, and becomes ſuperfluous and diſſonant, and is not permitted in melody in any manner. In harmony 'tis allowed when reſolved by the ſixth or octave, and accompanied by the third, *&c.*

All theſe fifths are in the thorough baſs marked by 5. If at any time the ſuperfluous be required, 'tis thus diſhinguiſhed ♯ 5; if the diminiſhed, thus ♭ 5.

In melody, when perfect, it is of great ſervice, and has great beauties, and therefore may be uſed in any manner riſing or falling, but disjoint or conjoint degrees; it makes a perfect cadence falling, and an attendant one riſing, (ſee CADENCE) and is the dominant of every authentic mode.

In harmony, the fifth compoſes what is called the harmonical triad, becauſe containing the thirds major and minor. 'Tis

this

this that is moſt heard in the parts near the baſs, and hence it is by the *Italians* ſaid to be *Piu pieno*, *i. e.* ſatisfies the ear more fully than the octave, which is of a ſweeter nature, and does not ſtrike the ſenſes ſo powerfully as the fifth: but care muſt be taken that two juſt fifths never follow one another; for thereby, ſays *Zarlin*, there will be no variety of harmony or proportion, *&c.* but it may be followed by an octave, third or ſixth, and even by a fifth either diminiſhed or ſuperfluous. The fifth often reſolves the ſecond ſyncoped by the lower part, but that muſt rather be ſuperfluous or diminiſhed than juſt; it alſo reſolves the fourth when ſyncoped by the lower part, as alſo the ſeventh when ſyncoped in the upper part, and ſometimes in the lower.

QUINTUPLE is a ſpecies of multuple proportion, when the greater number contains the leſs juſt five times, as 10 2, 20 4, *&c.* See PROPORTION.

R.

RADDOPIAMENTO, *redoubling*, as *Punto di raddopiamento*, according to *Zarlin*, is the ſame with point of alteration. See PUNTO.

RADDOPIATO, doubled or compounded.

RAGGIONE, *ratio*, *proportion*, eſpecially among thoſe who write the theory of muſic and proportion of ſounds. See PROPORTION.

RATIONAL, what properly belongs to arithmetic; its proportion and *ratio*'s are ordinarily call'd *rational*.

RATIONE. See RAGGIONE.

RATTLE, among the antients, a muſical inſtrument of the *Pulſatile* kind, called by the *Romans Crepitaculum*. See MUSIC.

The *Tintinabulum*, *Crotalum*, and *Syſtrum*, are by ſome eſteemed only ſo many different kinds of *Rattles*. See BELL, CROTALUM, and SYSTRUM.

The invention of the *Rattle* is aſcribed to the famous mathematician *Archytas*; whence 'tis called by *Ariſtotle* Ἀρχύτα κρόταλα, *Archytas*'s *Rattle*; *Diogenes* adds the occaſion of its invention, *i. e.* that *Archytas* having children he contrived this inſtrument to prevent their tumbling his things about the houſe; ſo that how much ſoever other inſtruments have changed their uſe, the *Rattle* we are ſure has preſerved its own.

RE, was with the reſt of the ſyllables invented by *Guido Aretine*, to name the ſounds in the ſcale of muſic; tho' *Voſſius* ſays he only improv'd upon them, and that they were firſt uſed by the *Egytians*; be that as it will, by theſe ſyllables the ancient *Greek* long names were diſcarded.

In the preſent Gamut there are two *Re*'s one by *Bmol* called *G re ſol*, and the other by *b* natural, called *D la re*; and as the firſt is but a tranſpoſition of the laſt, a fourth higher, or a fifth lower, by *Re* they mean *D la re*, and therefore ſay only *Re*. The *Lychanos Hypaton*, and the *Paranete Diezeugmenon* of the *Grecian* ſcale correſpond with the *Re* of our's. See LYCHANOS HYPATON, PARANETE DIEZEUGMENON and SYSTEM.

REALE, *à Quatro voce Reale*, in four, or for four parts, whether vocal or inſtrumental. See PART.

RECHEAT, a leſſon which the huntſman winds on the horn, when the hounds have loſt their game, to call them back from purſuing a counter ſcent. See HORN.

RECITARE. See RECITATIVO.

RECITATIVO, often abridged *Recito*, *Rec*°, or *R*, a kind of ſinging that differs but little from the ordinary pronunciation, ſuch as that wherein the ſeveral parts of the liturgy are rehearſed in Churches or Cathedrals, or that wherein the actors commonly deliver themſelves on the theatre at the opera, tho' the former is rather a chant. See SINGING and OPERA.

The *Italians* value themſelves on their performances of this kind, or *Recitative* way. Mr *Broſſard* ſays theſe words are often found in *Italian Cantatas*, and are ſtill more common in their Opera's, which, to ſpeak plain, are no more than ſo many ſucceſſive *Cantatas*, that have ſome connection to a general ſubject, which runs through the whole Opera; 'tis according to him, as has been ſaid, a manner of ſinging, which borders upon declaming, as if one declamed in ſinging, or ſung in declaming, and of conſequence wherein more regard is had to the expreſſion of the paſſion, than of exactly obſerving a regular movement. Notwithſtanding this ſort of compoſition is noted in true time, the performer is at liberty to alter the pars of meaſure and make ſome long others ſhort, as his ſubject requires; hence the thorough baſs to the *Recitative* is ordinarily placed below the other, to the end that he who is to accompany the voice, may rather obſerve and follow the ſinger, than the perſon that beats the time.

The *French* call whatever the *Italians* diſtinguiſh by the name of *Solo* or *Soli*, be it one, two, three, four or more parts, by the general title of *Recit*.

RECITATIVOS are uſed to expreſs ſome action, paſſion, to relate ſome ſtory, or to reveal ſome deſign, *&c.* and are what in our Operas uſually tire the audience, by reaſon they do not underſtand the language, but the ſongs make them ſome amends. See SONG. The word is derived from *Recitando* or *Recitare*.

RECITATIVE *Style* is a way of writing, accommodated to that ſort of muſic.

RECITO, alſo ſignifies the *adagios* or grave parts in Motetos, Cantatas, *&c.* See CANTATA.

RECTUS *Ductus*. See DUCTUS or USUS.

REDUCTION. See DEDUTTIONE.

REDITTA. See FUGA and REPLICA.

REFRET. See RITORNELLO.

REGISTER, which we generally call a ſtop, is a part of an organ, being a thin piece of wood, perforated with a number of holes anſwerable to thoſe in a ſound board, which being drawn one way ſtops them, and the other opens them again, for the admiſſion of the wind into the pipes; to

large Organs, there are ſeveral *Regiſters* as there are different rows of pipes; as the full Organ, the Flute ſtop, Trumpet, Eccho ſtops, a play of Violins, &c. See ORGAN.

REGULA, a *Rule* or *Canon*, whereby ſomething is to be done, as *Regula Harmonica*, or *Canon Harmonicus*. See CANON.

REGULA, a *Rule*. See MODE and MONOCHORD.

REGULAR, in *Italian Regolare*, according to ſome rule, to ſome intent, to follow ſome deſign, either to imitate or otherwiſe, to make regular Cadences, and ſuch like. See CADENCE, IMITATION, and MODE.

REHEARSAL, an eſſay or experiment of ſome compoſition made in private, previous to the repreſentation or performance in publick, to habituate the actors or performers, and make them ready or perfect in their parts; we ſay there is a new tragedy in *Rehearſal*, or the *Rehearſal* of a new Anthem, but for the latter we more uſually ſay *Practice*.

RELATION *inharmonical* is a muſical term uſed in compoſitions, ſignifying a harſh reflection of flat againſt ſharp in a croſs form, as when ſome harſh and diſpleaſing diſcord is produced in comparing the notes of one part with thoſe of another; or, *ſays* Mr *Broſſard*, that whoſe extreams form a falſe and unnatural interval incapable of being ſung, that is, with any great pleaſure. For as of *Relations* ſome are juſt and others falſe, the juſt *Relations* are thoſe whoſe extremities form ſome conſonant intervals, ſo on the contrary the falſe form diſſonant ones. See CONCORD and DISCORD.

But it muſt not be underſtood that the diſſonant *Relations* are unfit for muſic, for among them are found very excellent ones, eſpecially for moving the affections of the mind, as grief, pity, compaſſion, and other ſoft emotions, but then there are alſo among them ſuch as are almoſt intolerable, which 'tis thought the ableſt maſters cannot avoid, for Mr *Broſſard* ſpeaks this line from an eminent writer, "*Evite qui voudra, ou plutôt qui pourra les fauſſes Relation.*"

REMISSIO, is the act of the voice, when it deſcends from a high note or ſound to a low one, as the contrary is called *intentio*. See INTENTIO.

REPAUSARE. See *Pauſa*.

REPEAT, a character, ſhewing that what was laſt play'd or ſung muſt be repeated or gone over again. See REPETITION.

The *Repeat* ſerves inſtead of writing the ſame thing twice over: there are two kinds of *Repeats*, the great and ſmall.

The

The first is a double bar dottod one each side or a double bar dotted in the middle , or two parallel lines drawn perpendicularly acroſs the ſtaff with the dots as above.

This ſhews that the preceding ſtrain is to be repeated; that is, if it be near the beginning of the piece all hitherto ſung or play'd is to be repeated; or if towards the end thereof, all from ſuch another mark.

In Gavots we uſually find *Repeats*, about a third part of the piece. In Minuets, Borees Courants, *&c.* towards the end, or in the laſt ſtrain. See MINUET, GAVOT, *&c.*

Some make this a rule, that if there be dots on each ſide of the bars, they direct to a repetition both of the preceding and following ſtrains; if there be dots only on one ſide the ſtrain, that ſide alone is to be ſung or play'd over again.

The ſmall *Repeat* is when ſome of the laſt meaſures of a ſtrain are to be repeated.

This is denoted by a character ſet over the place where the *Repeat* begins, (See CHARACTER) and continues to the end of the ſeries.

When the ſong ends with a repetition of the firſt ſtrain or part, inſtead of a *Repeat*, they uſe the words *Da Capo*, or the letters *D C. i. e.* at the beginning.

REPERCUSSION, a frequent *Repetition* of the ſame ſounds. See REPETITION.

This frequently happens in the modulation, where the eſſential chords of each mode of the harmonical triad are to be ſtruck oftener than the reſt; and of theſe three chords the the two extreams, *i. e.* the final and the dominant ones (which are properly the *Repercuſſions* of each mode) oftener than the middle one.

REPETITION, a reiterating or playing over again the ſame part of a compoſition, whether it be a whole ſtrain, part of a ſtrain or double ſtrain, *&c.*

The *Repetition* is denoted by a character called a *Repeat*, which is varied ſo as to expreſs the various circumſtances of a *Repeat*. See REPEAT.

When the ſong ends with a *Repetition* of the firſt ſtrain, or part of it, the *Repetition* is denoted by *Da Capo* or *DC.* that is, from the head.

REPITITION, *reply*, is alſo uſed in muſic, when after a little ſilence one part *repeats* or runs over the ſame notes, the ſame intervals, the ſame motions, and in a word, the ſame ſong, which a firſt part had already gone over during the ſilence of

this

this, and is nearly the same with fugue. But see FUGUE, and IMITATION for the distinction.

REPITITION, or *reply*, is also a doubling, trebling, *&c.* of an interval, or a reiteration of some consonance or dissonance, as a fifteenth is a *Repetition* of the octave, *i. e.* double octave, or a second octave, and so of others. See OCTAVE and INTERVAL.

REPETATUR, signifies let it be *repeated*, or it must be *repeated*, or that a part of a song, symphony, *&c.* be play'd or sung over again. See REPLICA.

REPLICA, *Reditta*, or *Riditta*, a *repetition*, that is, when one part after a silence repeats or runs over the same notes and intervals, and in fact the same song, which some part had gone over before it, during that silence.

This word is often used for *Repetatur*, *let it be repeated*; but to take off that harshness of speech, they say *Si replica si piace il Ritornello*, *il Choro*, *&c. i. e.* repeat if you please the *Ritornel*, or the chorus, *&c.*

REPLICATO, is properly doubled, as *Intervallo replicato*, *Ottava replicata*. See INTERVAL and REPITITION.

REPRESSA, a character where the repeat begins. See its form under CHARACTER.

RESEARCH, or *Ricercata*, a kind of prelude or voluntary play'd on an Organ, Harpsichord, Theorbo, *&c.* wherein the composer seems to look out or search for strains, and touches of harmony, which he is to use in the regular piece to be play'd afterwards. See PRELUDE, OVERTURE, *&c.*

'Tis usually done off-hand, and consequently requires a master's skill.

When in *Motetos* the composer takes the liberty to use any thing that comes into his head, without applying any words to it, or subjecting himself to express the sense or passion thereof, the *Italians* call it *Fantasia Ricercata*, the *French Recherche* and our musicians *Research*.

Research is also sometimes used as *Repeat*, *Replica*, *&c.* See REPEAT, REPLICA, and REPLICATO.

RESOLUTION, is when a canon or perpetual fugue is not wrote on a line, or in one part; but all the voices that are to follow the guide or first voice are writ separately, either in score, that is in separate lines, or in separate parts, with the pauses each is to observe, and in the proper tone to each.

RESONANCE, or *resounding*, *&c.* a sound returned by the air inclosed in the bodies of stringed musical instruments,

ments, as lutes, &c. or even in the bodies of wind inſtruments, as Flutes, &c. See SOUND and MUSIC.

We ſay alſo eliptic and parabolic vault will reſound ſtrongly, that is, will reflect or return a ſound.

The mouth and the parts thereof, as the palate, tongue, teeth, noſe, and lips, Monſ. *Dodart* obſerves, contribute nothing to the tone of the voice, but their effect is very great as to the reſonance.

Of this we have a very ſenſible inſtance in that vulgar inſtrument called a *Jews Harp*, or *Tromp de Bearn*; for if you hold it in your hand, and ſtrike the tongue or ſpring thereof, which is the method practiſed to ſound this inſtrument, it yields ſcarce any noiſe, but holding the body of it between the teeth, and ſtriking it as before, it makes a muſical buz, which is heard a good diſtance, and eſpecially the lower notes.

So alſo in the Haut-boys the tone of the reed is always the ſame, being a ſort of drone, the chief variety is in the tone of the reſonance produced in the mouth by the greater or leſs aperture, and the divers motions of the lips. See HAUT-BOY.

RESPONSAY *Song*, in the church muſic, is an anthem of any kind, in which the choriſters and the people ſing by turns. See SONG and PSALM.

REST, a pauſe or interval of time, during which there is an intermiſſion of the voice or ſound. See PAUSE, and TIME.

Reſts are ſometimes uſed in melody, that is, in muſick of a ſingle part, to expreſs ſome ſimple paſſion, or even for variety's ſake; but more uſually in harmony, or compoſitions of ſeveral parts, for the ſake of the pleaſure of hearing one part move, while another reſts, and this interchangeably. See MELODY and HARMONY.

Reſts are either for a whole bar, or more than a bar, or but for part of a bar.

When the *Reſt* is for a part, it is expreſs'd by certain ſigns corresponding to the quantity of certain notes of time, as a Minim, Crotchet, &c. and accordingly it is called a Minim *Reſt*, Crotchet *Reſt*, &c.

The characters or figures thereof, ſee under the article CHARACTER; where the note and corresponding *Reſt* are found together. See alſo NOTE.

When any of theſe characters occur on either line or ſpace; the part is always ſilent for the time of a minim or crotchet, &c. Sometimes a *Reſt* is for a crotchet and quaver together, or for other quantities of time, for which there are no particular note; in which caſe, the ſigns of ſilence are not mul-

multiplied; but ſuch ſilence is expreſſed by placing together as many *Reſts* of different time, as make up the deſigned *Reſt*.

When the *Reſt* is for the whole bar, the ſemi-breve *Reſt* is always uſed.

If the *Reſt* be for two meaſures, 'tis marked by a line drawn acroſs a whole ſpace. For three meaſures, 'tis drawn acroſs a ſpace and a half; and for four meaſures, acroſs two ſpaces. But to prevent ambiguity, the number of bars is uſually writ over the ſign.

Some of the moſt antient writers of muſic, make theſe *Reſts* of different value in different ſpecies of time. *e. g.* The character of a minim *Reſt* in common time, expreſſes the *Reſts* of three crotchets in triple time; in that in the triples $\frac{6}{8}$ $\frac{6}{16}$ $\frac{12}{8}$ $\frac{12}{16}$, it always marks the half meaſure, howſoever different theſe may be among themſelves.

They add, that the *Reſt* of a crotchet in common time, is a *Reſt* of three quavers in the triple $\frac{9}{8}$; and that the quaver *Reſt* in common time, is equal to three ſemi-quavers in the triple $\frac{9}{16}$. But this variety in the uſe of the ſame characters is now entirely laid aſide.

RETTO, as *Moto Retto*. See MOTO.

Conducimento RETTO. See USUS.

REVERTENS *Ductus*. See USUS.

RHYTHM or RYTHMUS, the variety in the movement, as to the quickneſs or ſlowneſs, length or ſhortneſs of the notes. See NOTE and RYTHMICA.

Or *Rhythmus* may be defined more generally, the proportion which the parts of the motion have to each other. See RHYTHMICA.

Ariſtides, among the antient muſicians, applies the word *Rhythmus* three ways, *viz.* either to immoveable bodies, when their parts are rightly proportioned to each other, as a well made ſtatue, *&c.* or to things that move regularly, as in handſome walking, in dancing, in the dumb ſhews of pantomimes, *&c.* or thirdly, to the motion of ſound or voice; in which the *Rhythmus* conſiſts of long and ſhort ſyllables or notes joined together in ſome kind of order, ſo as their cadence on the ear may be agreeable.

To which he adds, that it is perceived by three ſenſes; firſt by the ſight, as in dancing; by the touch, as in the beat of a pulſe; and laſt, by hearing, as in ſinging.

This in oratory, conſtitutes what we call a numerous ſtyle, and when the tones of voice are well choſen, an harmonical ſtyle. See STYLE.

In effect, *Rhythmus* in general is perceived either by the eye or ear; and may either be with or without metre: but the ſtrict

Rhythmus

Rhythmus of muſic is only perceived by the ear, and cannot exiſt without it. The firſt conſiſts without ſound, as in dancing; in which caſe it may be either with or without any difference of acute and grave, as in a drum, or with variety of theſe, as in a ſong.

The *Rhythmus* of the antients was very different, as Mr *Malcolm* obſerves, from that of the moderns: the former only depended altogether on the poetry, and was only that of the long and ſhort ſyllables of the words and verſes, and had no other forms or varieties than what the metrical art afforded. The changes therein, are none but thoſe made from one kind of metrum to another, as from *iambic* to *choraic*.

In the modern muſic, the conſtitution of the *Rhythmus* differs from that of the verſe ſo far, that in ſetting muſic to words, the thing chiefly regarded is to accommodate the long and ſhort notes to the ſyllables, in ſuch a manner, as that the words be well ſeparated, and the accented ſyllables of each word ſo conſpicuous, that what is ſung may be diſtinctly underſtood. See MELODY.

Voſſius in his book *de Poëmatum cantu & viribus Rhythmi*, extolls the antient *Rhythmus*, tho' he owns it was confined to metrical feet; yet ſo well did they cultivate their language, eſpecially in what relates to the *Rhythmus*, that the whole effect of their muſic was aſcribed to it. See MUSIC.

Voſſius attributes the whole force of the antient muſic to their happy *Rhythmus*. But this is ſomewhat inconceivable; Mr *Malcolm* rather takes it, that the words and ſenſe of what was ſung, had the chief effect; hence it is, that in all the antient muſic, the greateſt care was taken that not a ſyllable of the word ſhould be loſt, leaſt the muſic ſhould be ſpoiled.

Pancirolus ſeems of this opinion; and the reaſon he gives why the modern muſic is leſs perfect than the antient, is, that we hear ſounds without words.

Voſſius adds, that the modern languages and verſes are altogether unfit for muſic; and that we ſhall never have any right vocal muſic, 'till our poets learn to make verſes capable to be ſung; *i. e.* 'till we new model our language, reſtore the antient quantities and metrical feet, and baniſh our barbarous rhymes. Our verſes, *ſays he*, run as it were, all in one foot, ſo that we have not any real *Rhythmus* at all in our poetry: he adds, that we mind nothing farther than to have ſuch a number of ſyllables in a verſe, of whatſoever nature, and whatſoever order. But this exaggeration in ſome reſpects is unjuſt. See VERSE.

RHYTHMICA, *Rhythmice*, in the antient muſic, that branch which regulated the rhythmus. See RHYTHMUS

The *Rhythmica* conſidered the motions, regulated the meaſure, order, mixture, &c. ſo as to excite the paſſions, keep them up, augment, diminiſh, or allay them.

Ariſtides, and other antient muſical writers, divided artificial muſic into *harmonica*, *rhythmica*, and *metrica*. See MUSIC.

But the *Rhythmica* with them likewiſe comprehends dumb motions, and in effect all *rhythmical*, *i. e.* regular motion.

Porphyrius divides muſic into *harmonica*, *rhythmica*, *metrica*, *organica*, *poëtica*, and *hypocritica*.

The antients ſeem to have had no *Rhythm* in their muſic, beſide the long and ſhort ſyllables of their verſes and words which were ſung, and always made a part of their muſic; ſo that the *Rhythmica* with them, was only the application of the metrical feet, and the various kinds of verſes uſed by them. See RHYTHM.

RHYTHMOPOEIA, one of the antient muſical faculties, as they are called, which perſcribes rules for motion or rhythm.

The antient *Rhythmopoëia* is very defective. We find nothing of it in the books of the antients, but ſome general hints; which can ſcarce be called rules: in their explications there appears nothing but what belongs to words and verſes of their ſongs, which is a very ſtrong preſumption they had no other. See RHYTHM.

This is the opinion of ſome, but others diſſent from it with very good reaſon, becauſe it is only ſupported by uncertainty; for tho' we find no more than what they call general hints in the works of the ancients which have come to us; yet in theſe we find mention made of ſeveral other treatiſes, which perhaps would have ſet us right, had they come to our hands; and this ſuppoſition is not abſurd, becauſe by theſe we are, as it were, referred thereto for farther ſatisfaction; ſo that this opinion has at leaſt a ſmall ſhew of certainty for it's defence.

RIBATTUTA, a repeating or ſounding again the ſame note: this is no more than ſhaking upon it, or making many inflections of the voice upon any particular ſound.

RICERCATA, a kind of extempore prelude or overture, the ſame as a voluntary. See RESEARCH, VOLUNTARY, PRELUDE, and OVERTURE.

RIDITTA. See REPLICA.

RIFORMATO *Syſtema*. See TEMPERAMENT and SYSTEM.

RIGA LINE, this is the name the *Italians* give thoſe horizontal lines, whereon, and between which, the notes and characters of muſic are diſpoſed.

Originally

Originally there were as many lines drawn for a ſong, as it required notes aſcending and deſcending, for then they placed the notes only upon the lines, but at length they placed them in the ſpaces, and reduced the number to four; ſo that there were nine places or degrees for nine different ſounds, which was their extent: at laſt they raiſed the number to five, of which the loweſt is reckoned firſt; and hereon they placed the characters for eleven different ſounds, including the ſpaces above the fifth and below the firſt; and at the ſame time they had the liberty at pleaſure to add more lines if the ſong ran to a greater compaſs; and theſe added lines are by us called *ledger lines*. See LEDGER.

RIGADOON, a kind of dance, borrowed originally from *Provence*, performed in figure by a man and woman, it is gay, pleaſant, *&c.* The word is formed of the *French Rigadon*, which ſignifies the ſame thing.

RIGOLS, a kind of muſical inſtrument conſiſting of ſeveral ſticks bound together, only ſeparated by beads. It makes a tolerable harmony, being well ſtruck with a ball at the end of a ſtick.

RIPIANO or RIPIE'NO, ſignifies *full*, and is uſed in pieces of muſic in parts, to diſtinguiſh thoſe parts that play now and then to fill up, from thoſe that play throughout the piece.

There are, ſays Mr *Broſſard*, two kinds of *Ripiénos*, one whereof plays the part of the little chorus exactly, and by conſequence the harmony or number of parts is not by them encreaſed; in this part they place pauſes in the places of recitos, and only write what is to be played by the whole company, or in *da capella*, and mark them with the words *tutti*, *omnes*, *&c.* This ſort of *Ripiéno* is found in almoſt all compoſition, as well ancient as modern.

The other ſort is much better, becauſe they play a different part, or a part proper to themſelves, and thereby add to the number of parts, and make the harmony the fuller.

As in pieces where in ſtrictneſs two trebles, and baſs, and thorough baſs are ſufficient, becauſe theſe parts are diſpoſed in ſuch a manner, as their harmony is compleat when played all together; yet in order to render the piece more perfect, and to give it more grandeur, a Haut-contre, tenor, and often two Violins are added, whoſe parts are entirely different from the other; and the harmony then has ſeven parts inſtead of three, and is conſequently more compleat and full when all the parts are to perform together; and the parts thus added, are what ought properly to be called *Ripiéni*: they are now come into great uſe, eſpecially in *Italian* compoſitions.

RIPOSTA. See RIDITTA, REPEAT, and FUGUE.

RIPRESA. See REPEAT.

RISENTITO, *brisk, lively*, or *expreſſive.*

RISOLUTO, *reſolved:* thus we ſay a ſyncoped diſcord is *reſolved.* See SYNCOPE.

And thus we ſay from the *Italian*, *la ſettima riſoluta, con la ſeſta, con la quinta, con la terza,—the ſeventh is reſolved by the ſixth, fifth, or third*; and *diſſonanze ben reſolute,—a diſcord reſolved naturally or according to good rules, &c.*

RISOLUTO *Canone.* See CANONE IN PARTITO.

RISOLUTIONE. See RESOLUTION.

RISVIGLIATO, this word is put to ſignify, that after having played or ſung a doleful and lamenting ſtrain, a gay and lively air is to follow. It ſignifies in the *French to awaken* or *enliven*, from the *Italian Riſviglie.*

The beauty of this kind of muſic, depends greatly upon the compoſer's having a due regard to the ſubject and words of the piece.

RITORNANTE *Conducimento.* See USUS.

RITORNELLO or REPEAT, the burden of a ſong, or the repetition of the firſt verſes of a ſong at the end of each ſtanza or copulet. See REPETITION.

The word is *Italian*, and ſignifies properly, a little return or ſhort repetition, ſuch as that of an eccho, or of the laſt words of a ſong; eſpecially if the repetition is made after a voice by one or more inſtruments.

But cuſtom has extended the uſe of the word to all ſymphonies played before the voices begin; and which ſeem by way of prelude and introduction to what follows.

In the partitions of the ſcore of the *Italian* muſic, we frequently find the *Ritornellos* ſignified by the words *ſi ſuono*, to ſhew that the Organ, Spinet or Harpſichord, or the like, are to repeat ſome few bars of what the voice has been ſinging.

RIVOGLIOMENTO, *changing*, is the placing a treble or other upper part in the place of the baſs, or any low part, or *vice verſa.* This often happens in double counterpoint, where the treble ſerves for the baſs, or the baſs for the treble; and that in ſuch a manner, that the harmony, tho' different, remains as correct after this change, as it was in the natural order of the parts.

RIVOLTARE, *to change*, whence *rivoltata—changed*, as *canto revoltato—the treble changed*; *baſſo rivoltato—the baſs changed*; *la ſeſta rivoltato diviene ſettima — the ſixth reverſed in double counterpoints, becomes a ſeventh.* This is otherwiſe expreſſed by *al* or *per reverſcio.* RIVOGLIOMENTO.

RIVOL-

RIVOLTATO. See RIVOLTARE.

RONDEAU, a name applied to all ſongs or tunes that end with the firſt ſtrain, be they gavots, jiggs, minuets, ſarabands, or any other kind of airs; and for that reaſon they have the letters *D C*, or the words *Da Capo* at the end of them, to ſhew that the firſt part muſt be begun again to end.

ROSTRUM, is the name of an inſtrument wherewith they rule paper for muſical compoſitions.

ROTUNDO, *round*, thus the *Italians* name our B moll ♭ or flat; and our B natural ♮, they call *B quadro*, or *quadrato*, from their figures. See B QUADRO and MOLLE.

ROVERSCIO, *al* or *per Roverſcio*, *reverſed*, *changed*, *turned*. See RIVOGLIOMENTO and RIVOLTARE.

ROULADE, a trilling or quavering. See QUAVERING and TRILLO.

ROUND, the ſame with *rotundo*. See ROTUNDO.

ROUND or *Roundley*, a kind of burden or ritornello, where the beginning of each copulet is repeated at the end thereof. See RITORNELLO.

S.

S Stands for *Solo*, and is uſed in pieces of muſic of ſeveral parts, to intimate, that in ſuch places the voice or inſtrument is to perform *ſolo* or alone.

SACBUT, a muſical inſtrument of the wind kind, being a ſort of Trumpet, though different from the common one, both in form and ſize; 'tis very fit to play a baſs, and is ſo contrived as to be drawn out or ſhortned according to the gravity and acuteneſs of the tone required.

The *Italians* call it *Trombone*, and the *Latins*, *Tuba ductilis*.

It takes aſunder in four pieces or branches, and has frequently a wreath in the middle, which is the ſame tube only twice twiſted, or making two circles in the middle of the inſtrument, by which means it is brought down one fourth lower than it's natural tone: It has alſo two pieces or branches on the inſide, which do not appear unleſs drawn out by means of an iron bar, and which lengthens it to the degree to hit the tone deſired.

The *Sacbut* is uſually eight feet long, without reckoning the circles, and without being drawn out; when it is extended to it's full length 'tis uſually fifteen feet; the wreath is two foot nine inches in circumference. It ſerves as a baſs in concerts of wind muſic.

There are *Sacbuts* of different ſizes, to execute different parts; particularly a ſmall one called by the *Italians*, *Trombone picciolo*, and the *Germans*, *Cleine alt poſſaune*, proper for a counter-tenor. The part aſſigned it is uſually called *Trombone primo*, or I°. There is another larger called *Trombone maggiore*, which may ſerve as a tenor; it's part is uſually called *Trombone ſecundo*, or II°, or 2do. There is another ſtill bigger, called *groſſo*; it's part is called *Trombone terzo*, or III°. or 3d°. Laſtly there is another which exceeds all the reſt, and which is much heard in the muſic, eſpecially in the baſs, it's part is called *Trombone quarto* or IIII°. or IV°. 4°. or ſimply *Trombone*. It has the uſual key of *Fa ut fa* on the fourth line, though frequently alſo on the fifth line from the top, by reaſon of the gravity and depth of it's ſound.

SALMO, *Pſalm*, a part of the divine office compoſed originally in *Hebrew* by the Prophet *David*, and ſung by the *Hebrews* according to their manner with the accompaniments of inſtruments. See PSALM.

Zarlin

Zarlin says, it was Pope *Leo* III. that introduced their use into the church, and that he regulated the manner wherein they were to be sung, which is in general called psalmody. See PSALMODY.

But let that be as it will, the psalms have been very often set to music, and among the various compositions thereof, we find many very excellent pieces under the names of *Salmi vespertini*, —*psalms for the vespers*. *Salmi dominicali*,—*psalms for sunday evening*, &c.

SALMODIA, is the art, knowledge or practice of singing psalms, hymns and spiritual songs. See SALMO and PSALM.

SALTARELLA, a sort of motion that seems to go in a leaping jumping manner; the air hereof is generally in triple time, and the first note of each bar pointed.

When three crotchets are made to one minim in the triple $\frac{3}{4}$, and three quavers to one crotchet in that of $\frac{6}{8}$, the motion is said to be made in *Saltarella*, especially if the first note of the bar be pointed.

The *Forlanos* of *Venice*, *Sicilians*, *English* jiggs, and other airs which move in this manner, are likewise said to move in *Saltarella*.

SALTO, *leap*, is when the song does not proceed by conjoint degrees, as when between each note there is an interval of a third, fourth, fifth, &c. See DEGREE and CONJOINT.

'Tis to be observed that there are two kinds of *Salti* or *leaps*: *Salti regolare* and *irregolare*.

The *Salti regolare* are those of a third major or minor, whether natural or accidental, fourth, fifth, sixth minor and octave, and these either ascending or descending.

Salti irregolare are the tritone, sixth major, seventh major, the ninth, tenth, and in general all beyond the compass of an octave, unless it be for instruments.

Besides these there are some that may be used, but with discretion, as the fourth diminished, the fifth false or defective, and flat seventh, but mostly descending, very seldom rising.

In effect, all the difference between the regular and irregular leaps, is, that those which are easily performed by the voice, without any great struggle or effort, are regular, as the contrary are irregular; which last should be very seldom used in a song, unless there be between them a silence long enough to weaken the idea of the first sound before the second be heard.

SALVE *Regina*, a kind of anthem. See TUONO.

SAMBUCUS, an ancient musical instrument of the wind kind, resembling a sort of Flute; probably thus called because

becauſe made of elder, which the *Latins* call *Sambucus*. See FLUTE and FLAGEOLET.

SAMPOGNA. See ZAMPOGNA.

SARABAND, a muſical compoſition always in triple time, and is in reality no more than a minuet; the motions of which are ſlow and ſerious.

'Tis alſo a dance to the ſame meaſure, which uſually terminates when the hand that beats riſes, whereby it is diſtinguiſhed from a courant, which ends when the hand that beats the time falls, and is otherwiſe much the ſame as a minuet. See MINUET.

The *Saraband* is ſaid to be originally derived from the *Sarazens*, as well as the *Chacone*. See CHACONE.

It had its name according to ſome authors from a Comedian called *Sarabandi*, who firſt danced it in *France*.

Others derive it from the *Spaniſh Sara* a *Ball*; 'tis uſually danced to the ſound of the *Guittarre*, or *Caſtenettes*.

SCALE, a ſeries of ſounds riſing or falling towards acuteneſs or gravity, from any given pitch of tune, to the greateſt diſtance that is practicable, thro' ſuch intermediate degrees as make the ſucceſſion moſt agreeable and perfect, and in which we have all the harmonical intervals moſt commodiouſly divided. This ſcale is otherwiſe called an univerſal ſyſtem, as including all the particular ſyſtems belonging to muſic. See SYSTEM.

The Origin and Conſtitution of the Scale.

Every concord or harmonical interval is reſolvable into certain numbers of degrees or parts. The octave, for inſtance, into three greater tones, two leſs tones, and two ſemi-tones; the greater ſixth into two greater tones, one leſs tone, and two ſemi-tones. The leſſer ſixth into two greater tones, one leſs, and two ſemi-tones; the fifth into two greater tones, one leſs tone, and one ſemi-tone; the fourth into one greater tone, one leſs, and one ſemi-tone; the greater third into one greater tone and one leſs; the leſſer third into one greater tone, and a major ſemi-tone. 'Tis true there are varieties of other intervals or degrees beſides great tones, leſs tones, and ſemi-tones, into which concords may be divided: But theſe three are preferred to all the reſt; and theſe alone are in uſe, for the reaſon whereof ſee TONE.

Further, it is not any order or progreſſion of theſe degrees, that will produce melody; a number for inſtance of greater tones will make no muſic, becauſe no number of them

them is equal to any concord; and the ſame is true of the other degrees: Therefore there is a neceſſity of mixing the degrees to make muſic, and the mixture muſt be ſuch as that no two of the ſame kind be ever next each other. A natural and agreeable order of thoſe degrees Mr *Malcolm* gives us in the following diviſion of the interval of an octave, wherein (as all the leſſer concords are contained in the greater) the diviſions of all the ſimple concords are contained. Under the ſeries are the degrees between each term, and the next; in the firſt ſeries the progreſſion is by the greater third, and in the latter by the leſs.

		great 2*d.*	*gr.* 3*d.*	4*th.*	5*th.*	6*th.*	7*th.*	8*th.*
Key or Fundam.	1	8 :	4 :	3 :	2 :	3 :	8 :	5.
		—	—	—	—	—	—	—
		9 :	5 :	4 :	3 :	5 :	15 :	2.
		great Tone,	*leſs Tone,*	*ſemi Tone,*	*great Tone,*	*leſs Tone,*	*great Tone,*	*ſemi Tone.*

		great 2*d.*	*leſs* 3*d.*	4*th.*	5*th*	6*th.*	7*th.*	8*th.*
Key or Fundam.	1	8 :	5 :	3 :	2 :	3 :	5 :	1.
		—	—	—	—	—	—	—
		9 :	6 :	4 :	3 :	5 :	9 :	2.
		great Tone,	*ſemi Tone,*	*leſs Tone,*	*great Tone,*	*leſs Tone,*	*great Tone,*	*ſemi Tone.*

Now the ſyſtem of the octave containing all the original concords, and the compound concords, being only the ſum of the octave and ſome leſs concord; 'tis evident, that if we would have the ſeries of degrees continued beyond an octave, they are to be continued in the ſame order through a ſecond octave, as through the firſt; and ſo on to a third and fourth octave, *&c.* and ſuch a ſeries is what we call a ſcale of muſic, whereof there are two different ſpecies, according as the leſs or greater third, or leſs or greater ſixth are taken in; for both can never ſtand together in relation to the ſame key or fundamental, ſo as to make an harmonical ſcale. But if by either of theſe ways we aſcend from a fundamental or given ſound to an octave, the ſucceſſion will be melodious, though the two make two different ſpecies of melody. Indeed every note is diſcord with regard to the next, but each of them is concord to the fundamental, except the ſecond and ſeventh. In continuing the ſeries, there are two ways of compounding the names of the ſimple intervals with the octave, thus a greater or leſſer tone or ſemi-tone above an octave, two octaves, *&c.*

or to call them by the number of degrees from the fundamental, as ninth, tenth, &c. In the two ſcales above, the ſeveral terms of the ſcale are expreſs'd by the proportionable ſections of a line repreſented by 1, the key or fundamental of the ſeries; if they would have the terms expreſs'd in whole numbers, they will ſtand as follow, in each whereof the greateſt number expreſſes the longeſt chord, and the other numbers the reſt in order, ſo that if any number of chords be in theſe proportions of length, they will expreſs the true degrees and intervals of the ſcale of muſic, as contained in an octave concinnouſly divided in the two different ſpecies above mentioned.

540	480	432	405	360	324	288	270.
	great Tone,	*leſs Tone,*	*ſemi Tone,*	*great Tone*	*leſs Tone,*	*great Tone,*	*leſs Tone.*

216	192	180	162	144	135	120	108.
	great Tone,	*ſemi Tone,*	*leſs Tone,*	*great Tone,*	*ſemi Tone,*	*great Tone,*	*leſs Tone.*

This ſcale the ancients called the *Diatonic* ſcale, becauſe proceeding by tones and ſemitones. See DIATONIC.

The moderns call it ſimply the ſcale, as being the only one now in uſe; and ſometimes the natural ſcale, becauſe its degrees and orders are agreeable and concinnous. Thoſe others are the chromatic, and the enharmonic ſcales, which with the diatonic made the three ſcales or genera of melody of the antients. See ENHARMONIC, CHROMATIC, and DIATONIC.

The office and uſe of the ſcale of muſic.

The deſign of the ſcale of muſic, is to ſhew how a voice may riſe and fall leſs than any harmonical interval, and thereby move from one extream of any interval to the other, in the moſt agreeable ſucceſſion of ſounds. The ſcale therefore is a ſyſtem, exhibiting the true principles of muſic, which are either harmonical intervals, commonly call'd concords; or inconcinnous intervals; the firſt are eſſential principles, the others are ſubſervient to them, to make the greater variety. See CONCORD and INTERVAL.

Accordingly in the ſcale we have all the concords with their concinnous degrees, ſo placed, as to make the moſt perfect ſucceſſion of ſounds, from any fundamental or key, which is ſuppoſed to be repreſented by 1.

'Tis

'Tis not to be ſuppoſed, that the voice is never to move up and down, by any other more immediate diſtances than thoſe of the concinnous degrees; for though that be the moſt uſual movement, yet to move by harmonical diſtances as concords at once is not excluded, but even abſolutely neceſſary. In effect the degrees were only invented for variety's ſake, and that we might not always move up and down by harmonical intervals; though thoſe are the moſt perfect; the other deriving all their agreeableneſs from their ſubſerviency to them. See DIASTEM.

And that beſides the harmonical and concinnous intervals, which are the immediate principles of muſic, and are directly applied in practice, there are other diſcord relations which happen unavoidably in muſic, in a kind of accidental and indirect manner. For in the ſucceſſion of the ſeveral notes of the ſcale, there are to be conſidered not only the relations of thoſe that ſucceed others immediately; but alſo thoſe betwixt which other notes intervene. Now the immediate ſucceſſion may be ſo conducted, as to produce good melody; and yet among the diſtant notes there may be very groſs diſcords, that would not be allowed in immediate ſucceſſion, much leſs in conſonance. Thus in the firſt ſeries or ſcale above deliver'd, though the progreſſion be melodious, as the terms refer to one common fundamental, yet are there ſeveral diſcords among the mutual relations of the terms, *e. g.* from fourth to ſeventh is 32 : 45; and from ſecond greater to ſixth is 27 : 40; and from the ſecond to the fourth is 27 : 32; which are all diſcords; and the ſame will happen in the ſecond ſeries. See DISCORD.

From what we have obſerved here, and under the article KEY, it appears that the ſame ſcale ſuppoſes no determinate pitch of tune; but that being aſſigned to any key, it marks out the tune of all the reſt with relation to it, ſhews what notes can be joined to any key, and thereby teaches the juſt and natural limitations of melody; and when the ſong is arrived through ſeveral keys, yet it is ſtill the ſame natural ſcale, only applied to different fundamentals. If a ſeries of ſounds be fixed to the relation of the ſcale, 'twill be found exceeding defective; but the imperfection is not any defect in the ſcale, but follows accidentally from its being confined to this condition, which is foreign to the nature and office of the ſcale of muſic.

This is the caſe in muſical inſtruments which have their ſounds fixed, and in this conſiſts their great deficiency. For ſuppoſe a ſeries of ſounds, as thoſe of an organ or harpſichord, fixed in the order of this ſcale, and the loweſt taken at any

pitch of tune, 'tis evident, firſt, that we can proceed from any note only by one particular order of degrees; ſince from every note in the ſcale to its octave is contained a different order of tones and ſemi-tones. Hence, ſecondly, we cannot find any intervals required from any note upwards or downwards; ſince the intervals from every note to every other are alſo limitted; and hence thirdly, a ſong may be ſo contrived, that beginning at a particular note of the inſtrument, all the intervals or other notes ſhall be exactly found on the inſtrument, or in the fixed ſeries; yet were the ſong, though perfectly diatonic began in any other note, it would not proceed. In effect, 'tis demonſtrable, there can be no ſuch thing as a perfect ſcale fixed on any inſtruments, *i. e.* no ſo ſuch ſcale as from any note upwards or downwards, ſhall contain any harmonical or concinnous intervals required. The only remedy for this defect of inſtruments whoſe ſounds are fix'd, muſt be by inſerting other ſounds and degrees between thoſe of the diatonic ſeries. Hence ſome authors ſpeak of dividing the octave into 16, 18, 20, 24, 26, 31, and other number of degrees; but it is eaſy to conceive how hard it muſt be to perform on ſuch an inſtrument. The beſt on it is, we have a remedy on eaſier terms; for a ſcale proceeding by twelve degrees, that is thirteen notes, including the extreams, to an octave, makes our inſtruments ſo perfect, that we have little reaſon to complain. Then this is the preſent ſcale for inſtruments, *viz.* betwixt the extreams of every tone of the natural ſcale, put a note which divides it into two unequal parts, called ſemi-tones (whence the whole may be call'd the ſemitonic ſcale) as containing twelve ſemi-tones betwixt thirteen notes, within the compaſs of an octave. And to preſerve the diatonic ſeries diſtinct, the inſerted notes take either the name of the natural notes next below, with the mark ♭ called a flat, or the name of the natural note next above it, with the mark ♯ called a ſharp. See FLAT, SHARP, and SEMI-TONE.

For the ſcale of ſemi-tones, ſee SEMITONIC SCALE.

For *Guido*'s ſcale, commonly called the Gamut, ſee GAMUT.

And for the ſcale of the ancients, ſee DIAGRAM.

SCANELLO, the ſame with *Ponticello* and *Magas*. See BRIDGE and MAGAS.

SCHALA, is what we call ſcale or gamut of muſic. See SCALE.

SCENICA, *Muſica*. See MUSIC.

SCHISMA, is half a comma, therefore eighteen of them are required to make a compleat tone, *i. e.* reckoning nine com-

commas to a tone; but if ten, twenty *Schiſma*'s are required, and a *Diaſchiſma* being a double comma if the tone has nine commas, four and a half, *i. e.* and two ſemi-tones are wanted to compleat it, but if ten commas, five *Diaſchiſmas* are equal thereto. See TONE and COMMA.

SCIOLTO, *free* at *liberty*, *Contrapunto Sciolto*, is a counterpoint that s not full of ty'd or ſyncoped notes, or that is not conſtrained by general rules, and that is not obliged to move, in a particular manner.

Notes are ſaid to be *Sciolti*, when they ſtand by themſelves, *i. e.* not tied to one another which is called *Legato*.

Sciolti *Legate.*

See COUNTERPOINT and NOTE.

SCORE, *partition*, or the original draught of all muſical compoſitions; whereon the ſeveral parts, as treble, tenor, counter tenor, and baſs, are diſtinctly ſcored and marked. See PARTITION.

S E. See SI PIACE.

SECOND, one of the muſical intervals, being only the difference between any ſound and the next neareſt ſound, whether above or below it. See INTERVAL.

As in the compaſs of a tone, there are by ſome reckoned nine ſenſible different ſounds, and by others ten; which form thoſe little intervals called commas: one may in ſtrictneſs ſay, according to the former calculation, that there are eight kinds of ſeconds, and according to the latter opinion, nine. See COMMA.

But as theſe minute intervals, ſays Mr *Broſſard*, tho' ſenſible, are yet not ſo much, ſo as to contribute much to harmony, they uſually diſtinguiſh only four ſorts.

The firſt called a *diminiſhed Second* containing four commas is the difference, for inſtance, of a natural *ut*, and an *ut* ſharp. The *Second* called a *minor Second*, contains five commas, and is made either naturally from *mi* to *fa*, or accidentally, by means of a flat, as from *la* to B mol, or from *fa* ſharp to *ſol*: otherwiſe called a major ſemi-tone, *imperfect Second*, or *Italian* ſemi-tone; the third a *major Second*, containing nine commas which compoſe the tone; this the *Italians* call *tone* or *perfect Second*; the fourth is a *redundant Second*, compoſed of a whole tone and a minor ſemi-tone. But here alſo regard muſt be had to different diviſions of the tone, into nine or ten commas. See COMMA, SCHISMA, and APOTOME.

In the ancient ſyſtem, ſays Mr *Broſſard*, the *Second* had but one reply or double, which was the ninth; but in *Guido*'s

ſcale

ſcale it had beſides that, the ſixteenth for its triplicate, and in the modern it hath the twenty ſecond for it's qua-driplicate, *&c.*

In thorough baſſes theſe are all marked with a 2 when the lower part ſyncopes, and with a 9 when the upper part ſyncopes. When a flat is added, 'tis the *Second* minor, if a ſharp, major or redundant.

Theſe four ſpecies of *Seconds* are naturally diſſonant, tho' in melody, *i. e.* in the courſe of a ſong or ſingle part, the three firſt may be uſed, but the laſt never, or at leaſt very rarely; when a ſong moves by *Seconds*, it is otherwiſe ſaid to move *di grado.* See GRADO.

In harmony, the redundant and defective *Seconds* ought never to be uſed, there are only the major and minor *Seconds* that ought with propriety to be admitted, and neither, even of theſe, on the *tempo buono*, or accented part of the meaſure; or if they be, it muſt be done by ſyncopation: when the upper part ſyncopes, they muſt be followed by uniſon in the next time of the bar, or by the octave, if doubled; and by the third, if the lower part ſyncopes; there are many other ways of treating the *Second*, but theſe are the moſt eaſy and natural. See SYNCOPE.

The *Seconds* have a very good effect in expreſſing grief and ſadneſs, and the minor rather than the major.

SECONDARIUS. See PROTOS.

SEGNO. See SIGNA, REST, REPEAT, PAUSE, NOTE, CHARACTER, and MODO.

SEGUE, *it follows*, or *comes after*; this word is often found before *aria*, *alleluja*, *amen*, *&c.* to ſhew that thoſe portions or parts are to be ſung immediately after the laſt note of that part, over which 'tis writ. But if theſe words *ſi piace*, or *ad libitum* are joined therewith, theſe portions may be ſung or let alone at pleaſure.

SEMI, a term borrowed from the *Latin*, ſignifying *half*, but only uſed in compoſition with other words. The *French* inſtead of *ſemi*, ſay *demi*, and the *Greeks hemi*.

'Tis in muſic variouſly uſed; firſt, when prefixed to the name of a note, it expreſſes a diminution of half it's value, as *ſemi-breve.* See SEMI-BREVE. Secondly, when added to the name of an interval, it expreſſes a diminution, but not of half, but makes it leſs by a *ſemi-tone*, or four commas in the whole compaſs, as *ſemi-diapente.* See DIAPENTE and COMMA. Thirdly, it ſignifies an imperfection; thus *ſemi-circolo*, or *circolo mezzo*, ſignifies *an imperfect circle*, which is the mark of imperfect, *i. e.* common time; whereas the circle being a character of perfection, marks triple time. See TIME and TRIPLE.

SEMIBREVE, a note of half the quantity of a breve, containing two minims, four crotchets, *&c.* See MINIM, CROTCHET, and BREVE.

The *Semi-breve* is accounted one measure or time, or the integer in fractions and multiples, whereby the time of the other notes is expressed.

Thus a minim is expressed by $\frac{1}{2}$, a crotchet $\frac{1}{4}$, *&c. i. e.* $\frac{1}{4}$ of a measure or *Semi-brove*; a breve by 2, a long by 4; *i. e.* four measures or *Semi-breves*. But this regards only common time, for it's various quantities in triple time, see TRIPLE. The character of a *Semi-breve* is O. See CHARACTER.

SEMI-*Chroma*, is our *Semi-quaver*. See SEMI-QUAVER.

SEMI-*Circolo*. See SEMI and CIRCOLO MEZZO.

SEMI-*Diapason*, a defective octave, or an octave diminished by a minor semi-tone. See OCTAVE and DIAPASON.

SEMI-*Diapente*, a defective fifth, called also *false fifth*. See DIAPENTE and FIFTH.

SEMI-*Diatessaron*, a defective fourth, properly called a *false fourth*. See DIATESSARON and FOURTH.

SEMI-*Ditono con diapente*. See SETTIMA or SEVENTH.

SEMI-*Ditono*, or third minor. See THIRD.

SEMI-*Fusa*. See NOTE and FUSA.

SEMI-*Minima*, is our crotchet. See CROTCHET and MINIM.

SEMI-*quaver*, is a note containing half the quantity of a quaver, . See QUAVER.

SEMI-*sospiro*, is a little pause of the eighth part of a bar, in common time. See PAUSE.

SEMI-*Tripola, sestupla, nonupla, dodecupla, di semi-brevi*. See TRIPLE.

SEMI-*Tone*, one of the degrees or concinnous intervals of concords. See INTERVAL and CONCORD.

There are three degrees or less intervals, by which a sound may move upwards or downwards successively, from one extream of any concord to the other, and yet produce melody; and by means of which, several voices and instruments are capable of the necessary variety in passing from concord to concord. These degrees are the greater and less tone, and the *Semi-tone*, the ratio of the first, is 8 : 9; that of the second 9 : 10. See TONE. The ratio of the *Semi-tone* is 15 : 16; which

15 : 16; which interval is called a *Semi-tone*, not that it is geometrically the half of either of the tones, for 'tis somewhat greater, but becauſe it comes near to it: of this opinion is *Gaudentius* the Philoſopher, who chuſes rather to call it *limma, cæterum quod hemitonium ad pellatur, non eſt accurate hemitonium; ſed dicitur communiter hemitonium, proprie autem limma*, in the ratio of 243 : 254. 'Tis alſo called *natural Semi-tone* and the *greater Semi-tone*, becauſe greater than the part it leaves behind, which is called apotome, or it's complement to a tone; 'tis 15 : 16 in the greater tone, and 128 : 135 in the leſs; which is the reſidue of a fourth, when two tones major are taken from it, and is inconcinnous: the *Semi-tone* is the difference of the third greater and fourth; or of the fifth and the leſſer ſixth.

Every tone of the diatonic ſcale is divided into a greater and leſs, or natural and artificial *Semi-tone*: tho' *Gaudentius* ſeems to ſay, that the leſs is uſed in the diatonic and both in the chromatic genus, — *Quorum minori utitur genus diatonicum, chromaticum vero utriſque.* Mr *Malcolm* obſerves, 'twas very natural to think of a diviſion of each tone, where 15 : 16 ſhould be one part in each diviſion; in regard this being an unavoidable and neceſſary part of the natural ſcale, would readily occur as a fit degree, and the more, as 'tis not far from exactly half a tone. In effect, the *Semi-tones* are ſo near equal, that in practice, at leaſt on all inſtruments of fixed ſounds, they are accounted equal, ſo that no diſtinction is made into greater and leſs. Theſe *Semi-tones* are called fictitious notes, and with reſpect to the natural ones, are expreſſed by characters called flats and ſharps. See FLAT and SHARP; ſee alſo CHARACTER.

Their uſe is to remedy the defects of inſtruments, which having their ſounds fixed, cannot always be made to anſwer the diatonic ſcale. See SCALE.

By means of theſe we have a new kind of ſcale called, the ſemi-tonic ſcale, which ſee as it follows.

SEMI-TONIC *Scale*, or *the ſcale of Semi-tones*; a ſcale or ſyſtem of muſic, conſiſting of twelve degres, or thirteen ſounds in the octave, being a ſhift, to accommodate the ſounds to inſtruments whereon they are fixed, rather than an improvement on the natural or diatonic ſcale, by inſerting between each two ſounds thereof another which divides the interval of a tone into two unequal parts, called ſemi-tones. See SEMITONE.

For, ſay *Ariſtoxenus* and *Ariſtides*, in the diatonic two ſemi-tones never come together, tho' in the progreſs of a ſong they are often wanted; upon ſuch occaſions we uſe flats

or ſharps; but hereby the diatonic intervals are robbed of their juſtneſs. See TEMPERAMENT.

The uſe of this ſcale is for inſtruments that have their ſounds fixed, as Organs, Harpſichords, *&c.* which are exceedingly defective on the foot of the natural or diatonic ſcale. For the degrees of the ſcale being unequal, from every note to it's octave there is a different order of degrees; ſo that from any note we cannot find any interval in a ſeries of fixed ſounds; which yet is neceſſary, that all the notes of a piece of muſic carried through ſeveral keys, may be found in their juſt tune, or that the ſame ſong may be begun indifferently at any note, as may be neceſſary for accommodating ſome inſtruments to others; or to human voices, when they are to accompany each other in uniſon.

The diatonic ſcale beginning at the loweſt note, being firſt ſettled on an inſtrument, and the notes thereof diſtinguiſhed by their names, A, B, C, D, E, F, G; which genus appears from there being two tones, and never more than three together, which are not to be found in either chromatic or enharmonic; the inſerted ſounds or ſemi-tones, are called fictitious ſounds, and take the name, or letter of the note next below, as C ♯ is called C ſharp, ſignifying that it is a ſemi-tone higher than the ſound of C in the natural ſeries; and this mark ♭, cal- a flat, with the name of the note above, ſignifying it to be a ſemi-tone lower. Now $\frac{15}{16}$ and $\frac{128}{135}$ being the two ſemi-tones the greater tone is divided into; and $\frac{15}{16}$, $\frac{24}{25}$ the ſemi-tones the leſs tone is divided into; the whole octave will ſtand as in the following ſcheme, where the ratios of each term to the next, are wrote fraction-wiſe between them below.

Scale of Semi-tones.

C	C♯	D	D♯	E	F	F♯	G	G♯	A	B	CC
15	128	15	24	15	128	15	15	24	15	128	15
—	—	—	—	—	—	—	—	—	—	—	—
16	135	16	25	16	135	16	16	25	16	135	16

For the names of the intervals of this ſcale, it may be conſidered, that the notes added to the natural ſcale, are not deſigned to alter the ſpecies of melody, but leave it ſtill diatonic, and only correct ſome defects ariſing from ſomething foreign to the office of the ſcale of muſic, *viz.* the fixing and limiting ſounds: We ſee the reaſon why the names of the natural ſcale are continued, only making a diſtinction into greater and leſs. Thus an interval of one ſemi-tone is called a leſſer

ſecond; of two, a greater; of three, a leſſer third; of four, a greater third; and ſo on.

A ſecond kind of *ſemi-tonic* ſcale we have from another diviſion of the octave into ſemi-tones; which is performed by taking an harmonical mean between the extreams of the greater and leſſer tone of the natural ſcale, which divides it into two ſemi-tones nearly equal. Thus the greater tone 8 : 9 is divided into 16 : 17; where 17 is an arithmetical diviſion, the numbers repreſenting the length of chords; but if they repreſent the vibrations, the lengths of the chords are reciprocal, *viz.* as 1 : 16; $\frac{8}{9}$, which puts the greater ſemi-tone $\frac{16}{17}$ next the upper, which is the property of the harmonical diviſion. After the ſame manner the leſs tone 9 : 10 is divided into two ſemi-tones, 18 : 19 and 19 : 20, and the whole octave ſtands thus.

C	C♯	D	D♯	E	F	F♯	G	G♯	A♭	B	C
16	17	18	19	15	16	17	18	19	16	75	15
17	18	19	20	16	17	18	19	20	17	18	16

This ſcale Mr *Salmon* tell us, in the *Philoſophical Tranſactions*, he made an experiment of before the Royal Society, on chords exactly in theſe proportions; which yielded a perfect concert with other inſtruments touched by the beſt hands. Mr *Malcolm* adds, that having calculated the ratios thereof for his own ſatisfaction, he found more of them falſe than in the preceeding ſcale, but their errors were conſiderably leſs, which made amends; ſo that in the end, he found both the ſcales nearly equal.

SEMPLICE, *ſimple*, not doubled, compounded, or compoſed of any thing elſe, as *cadenza ſimplice*, is a cadence in which all the notes are equal in all the parts. See COUNTERPOINT.

SENZA, ſignifies *without*, as *Senza ſtromenti*, — *without inſtruments*; *con è Senza Violini*, — *with and without Violins*.

SEPTIMA, the ſeventh. See SETTIMA and SEVENTH.

SEQUENZA, a ſort of hymn ſung in the *Roman* church, which is generally rather in proſe than verſe; there are many kinds, which are ſung after the Gradual immediately before the Goſpel, and ſometimes in the Veſpers before the *Magnificat*, *&c.* They were formerly more uſed than at preſent.

The *Romiſh* church has three *Sequenze*, called *Le tre Sequenze dell' Anno*, or three *Sequenzes* of the year, which are *Lauda Sion Salvatorem*, *victimæ Paſchali Laudes*, *veni Sancte Spiritus*; theſe are ſung to muſic in many places; beſides theſe, there is one called *Dies iræ dies illa*, in the office of burial, which is admirably well ſet, and on which *Legrenza*, *Lully*, and others, have made excellent compoſitions.

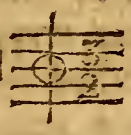
SERENADE, a kind of concert, given in the night time by a gallant at his miſtreſs's door, or under her window; ſometimes it conſiſts wholly of inſtrumental muſic, ſometimes voices are added: the pieces compoſed and played on theſe occaſions are alſo called *Serenatas*.

We don't know whence the word ſhould be derived, unleſs from the *French Serein*, the dew falling in the night time.

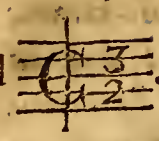
SERPENT, a muſical wind inſtrument, ſerving as a baſs to the Cornet, or a ſmall Shawm, to ſuſtain a chorus of ſingers in a large veſſel. It had it's name *Serpent* from it's figure, as conſiſting of ſeveral folds or wreaths ſerving to take off it's length, which would otherwiſe be ſix or ſeven feet; 'tis uſually covered with leather, and conſiſts of three parts; a mouth piece, neck and tail. It has ſix holes, by means whereof they give it the compaſs of two octaves.

SESQUI, a *Latin* particle, ſignifying a whole and a half, which joined with *altera*, *terza*, *quarta*, *&c.* is much uſed in the *Italian* muſic to expreſs a kind of ratios, particularly the ſeveral ſpecies of triples. The ratio expreſſed by *Seſqui* is the ſecond ratio of inequality, called alſo ſuper-particular ratio: and is, when the greater terms contains the leſs once, and ſome certain part over, as 3 : 2, where the firſt term contains the ſecond once, and unity over, which is a quota part of 2. Now if the part remaining be juſt half the leſs term, the ratio is called *Seſqui altera*; if it be a third part of the leſs term, as 4 : 3, the ratio is called *Seſqui terza*, or *tertia*; if a fourth, as 5 : 4, the ratio is *Seſqui quarta*, and ſo on to infinity; ſtill adding to *Seſqui*, the ordinal number of the leſs term.

In *Engliſh* we may ſay *Seſqui alteral*, *Seſqui* third, fourth, *&c.* See PROPORTION.

As to the kinds of triples expreſſed by the particle *Seſqui*, they are theſe; the greater perfect *Seſqui altera*, *Seſqui altera maggiore perfetta*, which is a triple where the breve is three minims, and that without a point, thus marked  . See BREVE and TRIPLE.

The greater imperfect *Seſqui alteral*, *Seſqui altera maggiore imperfetta*, which is where the breve pointed, contains three

minims, but without any point only two, thus marked  . See TRIPLE.

The leſs perfect *Seſqui alteral*, *Seſqui altera minore perfetta*, is where the ſemi-breve when unpointed, contains three minims $O\frac{3}{2}$, but then it is to be followed by other ſemi-breves. See BREVE.

The leſs imperfect *Seſqui alteral*, *Seſqui altera minore imperfetta*, thus marked $C\frac{3}{2}$, wherein the ſemibreve with a point contains three minims, and without but two.

According to *Bontempi*, one may likewiſe call the triples $\frac{6}{4}$, and $\frac{12}{8}$ *Seſqui alteral*, but ſee PROPORTION.

SESQUI *altera dupla*. See TRIPLE.

SESQUI *nona*
SESQUI *quarta* } See TRIPLE and PROPORTION.

SESQUI *octave*, is a kind of triple marked $C\frac{9}{8}$, called by the *Italians*, *nonupla di crome*, where there are nine quavers in every bar, whereof eight are required in common time.

The double *Seſqui* fourth; or *Seſqui quarta dupla* is marked thus, $C\frac{9}{4}$, called by the *Italians nonupla di ſemiminime*, where there are nine crotchets in a bar inſtead of four in common time.

SESQUI *terza*, the triples $\frac{6}{8}$ and $\frac{12}{16}$, ſays *Bontempi*, may be thus denominated. See SUB, SUPER and PROPORTION. See alſo DODECUPLA, NONUPLA and TRIPLE.

SESQUIDITONE, a concord reſulting from the ſound of two ſtrings whoſe vibrations in equal times are to each other, as 5 : 6. See DITONE and VIBRATION.

SESTA, the ſame with ſixth. See SIXTH.

SESTUPLA. See SEXTUPLE.

SETTIMA. See SEVENTH.

SETTIMANA, *Santa*. See RESPONSARY and LAMENTATIONE.

SEVENTH, a muſical interval called by the *Greeks Heptachordon*, whereof there are four kinds; firſt, the defective *ſeventh*, conſiſting of three tones and three greater ſemi-tones; the ſecond, called by *Zarlin* and the *Italians*, *Demiditono con diapente*, or *Settima minore*, is compoſed diatonically of ſeven degrees and ſix intervals, four whereof are tones and the reſt greater ſemi-tones; and chromatically of ten ſemi-tones, ſix whereof are greater and four leſs. It takes it's form from the *Ratio quadriparziente quinto*, as 9 : 5.

The third, called by the *Italians*, *il ditono con diapente*, or *ſettimo maggiore*, is compoſed diatonically of ſeven degrees like the former, and ſix intervals; five whereof are tones and a ma-

jor

jor ſemi-tone, ſo that only a major ſemi-tone is wanting to make up the octave; and chromatically of twelve ſemi-tones, ſix greater and ſix leſs. It takes it's form from the *Ratio* of 15 : 8.

The fourth is redundant and compoſed of five tones, a greater ſemi-tone and a leſs, ſo that it wants only a comma of an octave, that is, ſo much as to make it's ſecond ſemi-tone greater, called *Pentatonon.* Hence many confound it with the octave, maintaining (with good reaſon, ſays Mr *Broſſard)* that only the three firſt *ſevenths* can be of any uſe.

'The *Seventh* in the ancient ſyſtem had but it's double, or even in *Guido*'s ſyſtem, but in the modern ſcale it has the twenty-firſt for it's triplicate, and the twenty-eighth for it's quadriplicate, *&c.* See INTERVAL.

In thorough baſſes the *Seventh*, whether double, ſimple, major or minor is marked by a figure of 7, but if required by accident to be flat or minor, thus ♭ 7, or 7 ♭; if it be ſharp or major thus ♯ 7 or 7 ♯.

Again, if when it is naturally minor it be marked with a flat, ſays Mr *Broſſard*, it muſt then be diminiſhed, and *è contra.*

The *Seventh* diminiſhed may be uſed in melody either *di grado*, or *per Salto*, deſcending, but very rarely riſing. See GRADO and SALTO.

The major and minor *Sevenths* are abſolutely forbidden, eſpecially *per Salto* in the courſe of a ſong, though the *Seventh* major may be uſed aſcending, but ſparingly and not without neceſſity.

The minor *Seventh* has often times admirable effects in harmony, and that without ſyncopation with regard thereto it may be obſerved

Firſt, That it muſt be preceeded by a third, fifth, octave or ſixth.

Secondly, That it be followed by a fifth, and ſometimes a third.

Thirdly, That it be accompanied with the falſe fifth and third.

'Tis often uſed by ſyncopation in the upper part, and muſt then be followed by the ſixth, the lower part continuing on the ſame note, or rather deſcending a ſemi-tone minor.

The two *Sevenths* major and minor, ſays Mr *Broſſard*, are uſed in harmony theſe three ways,

Firſt, By ſuppoſition, that is, 1*ſt*, when they happen to fall on the unaccented part of the meaſure. See ACCENT, BUONO and CATTIVO; 2*dly*, when they do not fall upon a note accounted long, in ſuch caſe they may be preceeded or ſucceeded by any concord whatever, and often by diſcords. See SUPPOSITION.

Secondly,

Secondly, By ſyncopation, in which it muſt be obſerved, 1*ſt*, That the *Seventh* fall on the ſecond part of the ſyncope; 2*dly*, That the firſt part of the ſyncope be a concord either perfect or imperfect. See CONCORD and PERFECT. 3*dly*, That the part which ſyncopates never aſcend after the ſeventh, but deſcend only one degree. Under theſe circumſtances if the treble or any upper part ſyncopates, the *Seventh* is reſolved by the ſixth, ſometimes by the fifth, alſo by the third; and ſometimes but very rarely, and with judgment, by the fifth diminiſhed or falſe, or even redundant, and never by the octave.

When it is reſolved by the ſixth, many may be made one after another, but the laſt muſt be the ſixth major, and muſt afterwards riſe to the octave upon one of the eſſential chords of the mode: This may alſo be very well done in the other manner of reſolving it.

If, continues that author, the baſs or ſome lower part ſyncope (which is now generally practiced, though formerly forbidden) 'tis reſolved naturally by the octave; ſometimes the fifth or ſixth major or minor: but it muſt be obſerved that in theſe two ways of reſolving the *Seventh*, the part which ſyncopes, contrary to the general rule, muſt aſcend one degree, and the third ſhould ſeldom or never be uſed.

The *third* manner is particularly adapted to the *Seventh* major, and may be ſaid to be *per ſoſtenuto*, in which the baſs or lower part holds on a note for two or more meaſures, and after a concord they make a *Seventh* major, which continues for two three or more meaſures; after which they riſe to an octave, and it muſt then be accompanied by the fourth, ſecond and ſixth, this is marked in thorough baſs, thus $\frac{7}{6}$ or $\frac{\#7}{6}$. This

$$\frac{6}{4} \quad \frac{6}{4}$$
$$2 \quad 2$$

method is very common in *Italian* recitativos. See RECITATIVO and SOSTENUTO.

SEXTA. See SIXTH.

SEXTUPLE denotes a mixed ſort of triple which is beaten in double time. See TRIPLE.

This the *Italians* call *ſeſtuplo*; the *French* (tho' improperly) the ſixth time, according to Mr *Broſſard*, it ought rather to be denominated triple binary time. See BINARY.

Authors uſually make mention of three ſpecies hereof, to which Mr *Broſſard* adds two others, five in all, which are theſe,

Sextuple of a ſemi-breve, called by the *French* triple of ſix for one, as being denoted by the numbers $\frac{6}{1}$, or becauſe here are required ſix ſemi-breves in a meaſure in lieu of one in

common

common time, three for the rising, and three for the falling of the hand.

Sextuple of a minim, by them called triple of 6 for 2, being denoted by those figures, which shews that six minims must be contained in a bar, whereof two are sufficient in common time.

Sextuple of a crotchet, called triple of 6 for 4, thus marked $\frac{6}{4}$ or C $\frac{6}{4}$, wherein six crotches are contained in the bar instead of four.

Sextuple of the *chroma*, denominated 6 for 8, and marked $\frac{6}{8}$, herein six quavers make a bar or semi-breve, instead of eight in common or duple time.

Sextuple of the *semi-chroma*, or triple of 6 for 16, so called as being denoted by the figures $\frac{6}{16}$, which requires six semi-quavers in its bar, whereas 16 are required in duple time. See TIME, TIPLE and COMMON.

SFUGGITO, to avoid, to go out of the common way, not to observe the ordinary rules, as *Cadenza Sfuggita* is a cadence wherein the bass instead of rising a fourth and falling a fifth, rises only a tone or semi-tone, or falls a tierce or to speak more at large and in general, 'tis when the lower as well as the upper parts omit or avoid their proper and natural conclusions.

SHARP, is a kind of artificial note or character, thus formed ♯, which being prefixed to any note, shews that it is to be sung or played a semi-tone or half note higher than the note naturally would have been without it, and gives the note the name of the next below it; when the semi-tone takes the name of the note next above it 'tis marked with a character called a flat. See FLAT, DIESIS and CHARACTER.

'Tis indifferent some think in the main which of the two be used, though under particular circumstances, there are reasons for the one rather than the other.

The use of flats and sharps is to remedy the defects of the fixed scale of instruments. See NATURAL and SCALE.

SI, the name for a seventh sound, added within these seventy years by one *Le Maire*, to the six ancient notes invented by *Guido Aretine*, *Ut re mi fa sol la*; by means whereof, say some authors, the embarrass of the ancient gamut is avoided. But, say they, so busy a thing is jealousy that for a matter of thirty years that *La Maire* kept preaching to the Musicians of his own time in behalf of his new note, not a Man would allow it; and he was no sooner dead than all the musicians of

his

his country came into it. But notwithſtanding this, he is not eſteemed the inventor hereof. See NOTE.

SI is an *Italian* prepoſition, if joined with *replica*, it intimates that you repeat ſome part of the ſong, *ſi replica*, *ſi piace*, — *repeat it if you pleaſe*. *Si Volti*, — *turn over the Leaf*, *&c.*

SICHISMA. See SCHISMA and COMMA.

SICILIAN, a kind of air or dance in triple time $\frac{6}{8}$, or ſometimes $\frac{12}{8}$, played ſlow; notwithſtanding 'tis marked the ſame as a jigg, which is generally quick.

SIEGUE. See SEGUE.

SIGNA, *Signs*, ſuch as the notes, marks, and characters of muſic, whereof there are more than fifty. See NOTE, CHARACTER, REPEAT, PAUSE, *&c.*

SIGNA *Claves*. See CHIAVE and SYSTEM.

SIGNUM, *Moræ ac Conventiæ*. See PUNTO.

SIGNUM *Repetitionis*. See REPRESA.

SILLABA, a *Syllable*, one of the parts of a word, or often an entire one. This the *Italians* ſay of *Guido Aretine*'s words which he uſed to denominate the ſounds of muſic, ſuch as *Ut re mi*, *&c.* by which he caſt off the ancient *Greek* names. See LYRE and GENUS.

SIMPHONIA, rather ſee SYMPHONY.

SIMPLE, in *Italian*, *Simplice*, is chiefly uſed in oppoſition to double; ſometimes to a compound of ſeveral parts, or figures of different values, *&c.* *Simple* cadence, is that where the notes are equal through all the parts. *Simple* concords are thoſe wherein we hear at leaſt two notes in conſonance, as a third and fifth; and of conſequence at leaſt three parts, which is either done immediately, and called the harmonical triad, or in a more remote manner, that is, when the ſounds that are not in the baſs, are one or two octaves higher. This diſtance has no bad effect in the third, but in the fifth it has, and generally ſpeaking the nearer or more immediate the chords are, the better. We alſo ſay *C ſimple* in oppoſition to *C accented*. *Simple* counter-point is a harmonical compoſition, wherein note is ſet againſt note, in oppoſition to figurative counter-point. *Simple* fugue or *ſimple* imitation is where one part imitates the ſinging of another for ſome meaſures. *Simple* interval. See INTERVAL. *Simple* triple. See TRIPLE. See alſo COUNTER-POINT, IMITATION, FUGUE, *&c.*

SINCOPATION. See SYNCOPATION and SYNCOPE.

SINGING, the action of making divers inflections of the voice agreeable to the ear, and even anſwering to the notes

notes of a ſong, or piece of melody. See SONG and MELODY.

The firſt thing done in learning to ſing, is to raiſe a ſcale of notes by tones and ſemi-tones to an octave, and deſcend by the ſame notes, and then to riſe and fall by greater intervals, as third, fourth, fifth, &c. and to do all this by notes of different pitch.

Then theſe notes are repreſented by lines and ſpaces, to which the ſyllables *fa*, *ſol*, *la*, *mi* are applied, and the pupil taught to name each line and ſpace thereby; whence this practice is called *ſolfaing*. The nature, reaſon, effects, &c. whereof ſee under the article of *Solfaing*.

To become a proficient in vocal as well as inſtrumental muſic, the Gamut is perfectly to be learned, and in ſinging obſerve the following Scale.

Treble	Tenor	Baſs
G ſol re ut in alt ſol	*G ſol reut* ——*ſol-*	*A la mi re* ——*la-*
F faut ——*fa-*	*F faut* *fa*	*G ſol reut* *ſol*
E la *la*	*E la mi* ——*la-*	*F faut* —*fa-*
D la ſol ——*ſol-*	*D la ſol re* *ſol*	*E la mi* *la*
C ſol fa *fa*	*C ſol faut* —*fa*	*D ſol re* *ſol*
B fa b mi ——*mi-*	*B fa b mi* *mi*	*C faut* *fa*
A lamire *la*	*A la mi re* ——*la-*	*B mi* ——*mi-*
G ſol re ut —*ſol-*	*G ſol re ut* *ſol*	*A re* *la*
F faut *fa*	*F faut* ——*fa-*	*Gamut* ——*ſol-*
E lami ——*la-*		

There are three things to be obſerved in this ſcale, firſt, the names of the notes, which muſt be learned backwards and forwards till you know them perfectly by heart; ſecondly, the three cleffs, which are an inlet to the knowledge of the notes; for if a note be placed on any part of the five lines, (which is alſo called a ſtave) you cannot call it any thing till one of thoſe three cleffs is ſet at the beginning; for which reaſon the lines of the Gamut are divided into three fives, expreſſing the three parts of muſic, *viz.* Treble, Tenor and Baſs; every one of theſe five lines or ſtaves having a cleff, for example, the firſt five lines has this mark, which is the *G ſol re ut*, or treble cleff ſet at the beginning on the fourth line from the top.

The ſecond or middle ſtave of five lines, has this mark, which is called the *C ſol fa ut*, or tenor cleff, ſet at the be-

beginning. This cleff may be placed on any of the four loweſt lines.

The other ſtave of five lines has this mark 𝄢 and is called the *F faut* or *Baſs Cleff* at the beginning, generally placed on the fourth line from the bottom.

Thirdly, obſerve the ſyllables in the ſecond column, which are the names you are to call all the notes by; for example, if a note be placed on the ſecond line of the firſt ſcale from the top, and you ſhould be asked where it ſtands, ſay in *D la ſol.*

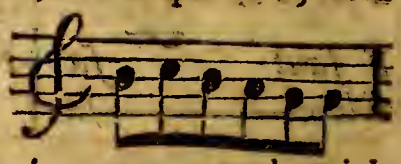
Now in learning theſe names, you muſt learn the other ſyllable with them, that you may know how to call your notes in ſinging; for example, *Gamut* is called *Sol*; *A re, la B mi* is called *mi*; *C fa ut, fa*; *D ſol re* is called *ſol*; *E la mi, la*; *F faut* is called *fa*, &c.

For the notes and their lengths, ſee NOTE, CHARACTER, SEMI-BREVE. See alſo REST, REPEAT, TIME, TRIPLE, *&c.*

See alſo BAR, MEASURE, and POINT.

There are two tyings of notes, the firſt is a curve line, drawn over the heads of two or more notes, and ſhews they are to be ſung to one ſyllable.

The ſecond ſort of tied notes are thoſe with ſtraight ſtrokes drawn through the tails of quavers, ſemi-quavers, and binding two, three, or more together, as

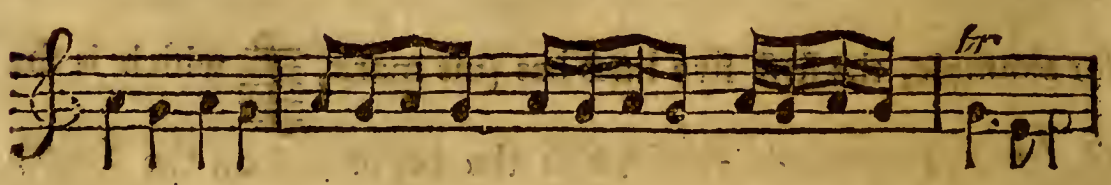


theſe with another ſtroke would be ſemi-quavers, and with a third demi-ſemi-quavers. This way of tying has been found uſeful to the ſight.

For flats and ſharps, ſee DIESIS, FLAT and SHARP. See alſo NATURAL.

The chief graces in ſinging are the Trillo and Quaver, both which are much now in uſe. See QUAVERING.

It is to be performed by making eaſy ſmall Inflections of the voice on two ſounds diſtant a tone or ſemi-tone.



Firſt move the voice ſlow, and then faſter and faſter by degrees, it will ſoon be done with eaſe; care muſt be taken that

that both *a* and *g* be distinctly heard. The shake is to be used on all descending pricked crotchets; also when the note before is on the same line with it, and generally before a close, either in the middle or at the end of a tune.

SI PIACE, *if you please*, a phrase often met with in *Italian* music. See SI.

SISTEMA. See SYSTEM.

SISTRUM, *cistrum*, or *citron*, a kind of ancient musical instrument used by the priests of *Isis* and *Osiris*. See MUSIC. 'Tis described by *Spon* as of an oval form in manner of a racket, with three sticks traversing it breadthwise, which playing freely by the agitation of the whole instrument, yielded a kind of sound, which to them seemed melodious. By some 'tis thought to have been no more than a rattle. *Jer. Bossius* has an express treatise on the *Sistrum*, entitled, *Isiacus de Sistro*.

Oiselius observes, that the *Sistrum* is found represented on several medals, and on *Talismans*. *Osiris* on some medals is pictured with a dog's head and a *Sistrum* in his hand. It may be reckoned among the instruments of Percussion. See STROMENTO.

SIXTH, one of the simple or original concords or harmonical intervals. See CONCORD.

The *Sixth* is of two kinds, greater and less, and therefore is esteemed one of the imperfect concords, though each of them arise from a different division of the octave. See OCTAVE and INTERVAL.

The greater *Sixth* is a concord resulting from the mixture of the sounds of two strings, that are to each other as 3 : 5.

The less from those of two strings in the ratio of 5 : 8. See SCALE.

The less *Sixth* is composed diatonically of six degrees, whence its name, and five intervals, three whereof are tones, and two semi-tones; chromatically of eight semi-tones, five whereof are greater, and three less. It has its form or origin from the ratio *super tri partiens quinta*.

The greater *Sixth* is diatonically composed like the other of six degrees and five intervals, among which four are tones and one semi-tone; chromatically of nine semi-tones, five whereof are greater and four less, consequently it hath a less semi-tone more than the former. It has its origin from the *Ratio superbi partiens tertia*. See PROPORTION.

Antiently the *Sixth* had only one duplicate, which was the thirteenth, even in *Guido*'s scale it had no more. But in the modern system it has the twentieth for its triplicate; the twenty seventh for its quadriplicate, &c. every one of which are in-

differently marked in thorough baſs by the figure 6. And even the *Sixth* itſelf both greater and leſs when naturally ſo is not expreſſed any otherwiſe than by a ſimple 6; but if greater or leſs by accident, the characters of ſharp, or flat, are ſet along with the 6. Again, if, when with the *Sixth* is naturally minor, a flat be placed with it, it is to be diminiſhed; if naturally major, and a ſharp with it, it muſt be redundant.

Beſides theſe two kinds of *Sixths*, which are both good concords, there are two others that are vicious and diſſonant. The firſt called the defective *Sixth*, compoſed of two tones, and three ſemi-tones, or of ſeven ſemi-tones, five of which are greater and two leſs. The ſecond is the redundant *Sixth* compoſed of four tones, a greater ſemi-tone and a leſs, whence ſome call it *Pentatonon*, as comprehending five tones. Theſe two being both diſſonant, ſhould never be uſed in melody, and very rarely in harmony.

As to the two conſonant *Sixths*, ſays Mr *Broſſard*, it was allowed to make only two or three following *Sixths*, and thoſe mixed major and minor, and by conjoint degrees; but at preſent we may make as many as we pleaſe, as we may thirds; *Sixths* in reality being no more than thirds inverted: but care is uſually taken that the firſt *Sixth* that occurs be leſs, the ſecond greater, and from thence to riſe to the octave, becauſe in harmony the major *Sixth* naturally requires it, as does the minor *Sixth* the fall to a fifth.

In melody or in the courſe of a ſong, we may riſe or fall a *Sixth* minor, and that either in conjoint or disjoint degrees, which is of good effect in lamenting mournful expreſſions, exclamations, *&c.* 'Tis not ſo well with the *Sixth* major, becauſe its extremities are ſo difficult to ſound, for which reaſon 'tis placed among the *Salti vietati*, or intervals abſolutely forbidden in the courſe of a ſong. See SALTO and INTERVAL.

SMORZATO intimates that the Bow or Fiddle-ſtick be drawn to its full length, and that not with the ſame ſtrength of hand throughout, but bearing lighter and lighter on it by degrees, 'till at laſt ſcarce any ſound be heard; this word is not much uſed at preſent, but was found by Mr *Broſſard* in the works of Mr. *Zotti*.

SOAVE, or SOAVEMENT, ſweetly or agreeably.

SOGETTO, *Subject*, is ſaid of a ſong above or below which ſome counterpoint is to be made. *Contra punto ſopra il ſogetto*, a counterpoint above the ſubject, is when the lower part is the ſubject. In this ſenſe it is called *Canto fermo*. See CANTO.

When

When the counterpoint is made below the ſubject, it is called *Contrapunto ſotto il ſogetto*; herein the upper part is the ſubject. If this ſubject does not change the figure or ſituation of notes, be it above or below the counterpoint, 'tis called *ſogetto invariato*, or invariable *Subject*; if it do change *ſogetto variato*, variable *Subject*.

Sogetto is alſo uſed for the words to which ſome compoſition is to be adapted.

Sogetto, laſtly, is a ſucceſſion of many notes of one, two, or more meaſures, diſpoſed in ſuch a manner as to form one or more fugues. This is therefore called *Sogetto di Fuga*, or ſubject of the fugue.

Fugues uſually have but one *Subject*, but ſometimes we find two, three, or more, which the *Italians* call *Contra punti doppi triplicate*, *&c.* See FUGUE.

SOL, the fifth note of the gamut, *Ut*, *re*, *mi*, *fa*, *ſol*. See NOTE, GAMUT, and MUSIC.

SOL anſwers to the *Lychanos Meſon*, and its octave *Paranete Hyperbolæon* of the ancient ſyſtem. See LYCHANOS MESON.

We uſually diſtinguiſh two *Sols*, one *G re ſol*, the other *C ſol ut*; 'tis the firſt that marks the treble cleff. See CLEFF and GAMUT.

SOLFAING, the naming or pronouncing the ſeveral notes of a ſong, by the ſyllables *Ut re mi fa ſol*, and in learning to ſing. See NOTE.

Of the ſeven notes in the *French* ſcale, *Ut*, *re*, *mi*, *fa*, *ſol*, *la*, *ſi*, only four are uſed among us in ſinging, as *mi*, *fa*, *ſol*, *la*, though the *Italians* uſe the ſix firſt. Their office therein is that by applying them to every note of the ſcale, it may not only be pronounced with more eaſe, but chiefly that by them the tones and ſemi-tones of the natural ſcale may be better marked out and diſtinguiſhed.

This deſign is obtained by the four ſyllables, *mi*, *fa*, *ſol*, *la*. Thus from *fa* to *ſol* is a tone, alſo from *ſol* to *la*, and *la* to *mi* without diſtinguiſhing the great and leſs tone; but from *la* to *fa*, alſo from *mi* to *fa*, only a ſemi-tone. If then theſe be applied in this order *fa ſol*, *la fa*, *ſol la*, *mi fa*, they expreſs the natural ſeries from C, and if they be repeated a ſecond or third octave, we ſee by them how to expreſs all the different orders of tones and ſemi-tones in the diatonic ſcale, and ſtill above *mi* will ſtand *fa*, *ſol*, *la*, and below it the ſame inverted *la*, *ſol*, *fa*, and one *mi* is always diſtant from another an octave, which cannot be ſaid of any of the reſt, becauſe after *mi* aſcending, come always *fa*, *ſol*, *la*, *fa*, which are repeated invertedly deſcending.

To conceive the uſe of this it is to be remembered, that the firſt thing in learning to ſing, is to make one raiſe a ſcale of notes by tones and ſemi-tones to an octave, and deſcend again by the ſame, and then to riſe and fall by greater intervals, as at a leap, as thirds and fourths, *&c.* and to do all this by beginning at notes of different pitch; then theſe notes are repreſented by lines and ſpaces, to which theſe ſyllables are applied, and the learners taught to name each line and ſpace thereby; which makes what we call *ſolfaing*. The uſe whereof is, that while they are learning to tune the degrees and intervals of ſound, expreſs'd by notes on a line or ſpace, or learning a ſong to which no words are applied, they may do it the better by means of articulate ſounds; but chiefly that by knowing the degrees and intervals expreſſed by thoſe ſyllables, they may more readily know the places of the ſemi-tones, and the true diſtance of the notes. See SINGING.

SOLFEGGIARE, *Solfizare*, or *Solmizare*, is the uſing the ſyllables *ut*, *re*, *mi*, *fa*, *&c.* in learning to ſing, otherwiſe called *Solfaing*. See SOLFAING.

From this they made what they called *Solfeggiamento*, which properly intimates no more than the practice above mentioned; but certain compoſitions, be they fugues or otherwiſe, of which thoſe ſyllables are the ſubject, have this appellation more particularly. Mr *Broſſard* ſays he has ſeen very fine pieces of this kind.

The ancients, *i. e.* thoſe ſince *Guido*, learned muſic in this way, and we have ſeveral of their compoſitions which anſwer this deſcription, eſpecially among the *Germans*.

SOLLECITO, *afflicted*, *preſſed*, *laboured*. This word is ſometimes uſed adverbally, to expreſs that a piece is to be played in a mournful manner, fit to enforce grief upon the hearers. It means alſo carefully and with exactneſs.

SOLO, ſignifies ſingly or alone, it is frequently uſed in pieces of muſic conſiſting of ſeveral parts, when one part is to perform alone, as *ſolo Fiauto*, the Flute alone; *Violino ſolo*, the Violin alone. See PART.

It is alſo a diſtinction uſed in *Sonatas* for one Violin, one Flute and a Baſs, or two Violins, two Flutes, and a Baſs; in both caſes it is frequently ſignified by a ſingle letter S.

When two or three parts ſeparte from the grand chorus, the *Italians* call that part of the piece *à doi ſoli à tre ſoli*, &c.

SONA, SONATA, SONATINA, SONO, *&c.* See SONATA and SUONO.

SONATA, by the *Italians* called *Suonata* from *Suono*, *ſound*, ſignifies a piece of muſic or compoſition, wholly to be executed by inſtruments, and which is with regard to inſtruments of ſeveral kinds, what Cantata is with regard to the voice. See CANTATA.

The *Sonata* then is properly a grand free harmonious compoſition, diverſified with great variety of motions and expreſſions, extraordinary and bold ſtrokes and figures, *&c.* and all this according to the fancy of the compoſer, who without confining himſelf to any general rule of counterpoint, or any fixed number or meaſure gives a looſe to his genius, and runs from one mode, meaſure, *&c.* to another, as he thinks fit.

We have *Sonatas* from one to ſeven and even eight parts; but uſually they are performed by a ſingle Violin, or with two Violins and a thorough Baſs for the Harpſichord, and frequently a more figured Baſs for the Baſs Violin.

There are many different ſpecies of *Sonatas*, but the *Italians* reduce them to two kinds, *Suonata di Chieſa*, that is, one proper for Church muſic, which commonly begins with a grave ſolemn motion, ſuitable to the dignity of the place and the ſervice; after which they ſtrike into a briſker, gayer, richer manner, and theſe are what they properly call *Sonatas*. The other comprehends the *Suonata di Camera*, fit for chamber muſic. Theſe are properly a ſeries of little ſhort pieces named from the dances which may be put to them, yet not deſigned for dancing, tho' a maſter of that art may have a mind to apply certain poſitions, and ſteps thereto; which by his Judgment are made to agree with their motions. They uſually begin with a prelude or little *Sonata*, ſerving as an introduction to all the reſt; afterwards come the *Allemand*, *Pavan*, Courant, and other ſerious dances; after them jiggs, gavots, minuets, chacones, paſſecailles, and gayer airs, the whole compoſed in the ſame tone or mode. See ALLEMAND, JIGG, MINUET, *&c.*

SONG, is applied in general to a ſingle piece of muſic, whether contrived for the voice or an inſtrument. See MUSIC and COMPOSITION.

A *Song*, ſays Mr *Malcolm*, may be compared to an oration; for as in the latter there is a ſubject, *i. e.* ſome perſon or thing the diſcourſe is refered to, and which is always to be kept in view thro' the whole, ſo in every regular and melodious *Song*, there is a note which regulates the reſt; wherein the *Song* begins and at laſt ends, and which, is, as it were, the principal matter or muſical ſubject, to be regarded in the whole courſe of the *Song*; and as in oration there may be ſeveral diſtinct

parts

parts, which refer to particular ſubjects, yet they muſt have an evident connection with the principal ſubject, which regulates the whole: ſo in melody, that there may be ſeveral ſub-principal ſubjects to which the different parts of a *Song* may belong; but they are themſelves under the influence of the principal ſubject, and muſt have a ſenſible connection with it. This principal or fundamental note of a *Song*, ſays he, is called the key thereof.

But this muſical ſubject, as Mr *Malcolm* terms it, is not, as he pretends, the key; but becauſe, to make this matter clear, would need an example in compoſition, and as that would be to exceed the bounds of a dictionary, we ſhall decline it, preſuppoſing, that no practitioner is unacquainted with the difference between the key and ſubject of a *Song*, or unable to diſcern the impropriety of uſing thoſe two terms, to ſignify the ſame thing.

SONNET, a kind of compoſition contained in fourteen verſes, *viz.* two ſtanzas or meaſures, of four each, and two of three each; the eight firſt verſes being all in three rhymes. 'Tis of *Italian* origin, and *Petrach* is allowed to be the Father. It is held the moſt difficult and artful of all compoſitions; as requiring the laſt accuracy and exactneſs. It is to end with ſome ingenious thought, the cloſe to be particularly beautiful, or the *Sonnet* is naught.

In *Malherb* and ſome other *French* poets, we meet with *Sonnets* where the two firſt ſtanzas are not in the ſame rhyme, but they are held irregular; and in effect, a great part of the merit of theſe pieces, conſiſts in a ſcrupulous obſervation of the rules.

Ronſard, *Malherb*, *Maynard*, and *Gombaut*, have compoſed abundance of *Sonnets*; but among two or three thouſand, ſays a very great author, there are ſcarce two or three worth any thing.

Paſquier obſerves, that *Du Bellai* was the firſt who introduced *Sonnets* into *France*; but *Du Bellai* himſelf ſays, that *Melin de St Gellas* firſt converted the *Italian Sonnets* into *French*. The word is of *Italian* original.

SONUS. See SUONO and SOUND.

SOPRA, *above* or *upper*, as *nelle parte di ſopra*, — *in the higher or upper part*; *di ſopra* — *above*; *contrapunto ſopra il ſogetto*, — *counterpoint above the ſubject*. See SOGETTO.

SOPRANO, is a name by which the *Italians* expreſs our canto, *haut deſſus*, or *firſt treble*; *à doi Soprani*, *à tre Soprani*, — *for two or three trebles*. See TREBLE, TENOR, and HAUT-DESSUS.

SOSPIRO,

SOSPIRO, a ſmall character called a *reſt*. See it's form under the article CHARACTER and REPEAT. *Canone al Soſpiro*, is a fugue, wherein the parts begin to imitate each other at the diſtance of a crotchet. As for example, ſuppoſe the guide to have begun, the ſecond part reſts a crotchet e'er it imitate; and the third obſerves the ſame with regard to the ſecond, and ſo on.

SOSTENUTO, intimates that a ſound is to be held out in an equal and ſteady manner, for one, two, or more times of a bar.

SOTTO, *below, inferior*; *Sotto il ſogetto*, — *below the ſubject*; *Nelle parte di Sotto*, — *in a lower part*. See SOPRA and SOGETTO.

SOUND. The qualities and diſtinctions of ſeveral agitations of air, conſidered as their diſpoſition, meaſure &c. may make muſic. *Gaudentius* defines it, the ſtate of the voice, neither aſcending or deſcending; and adds, that thoſe of the ſame degree or pitch of tune, are properly called uniſons.

Sound is the object of muſic, which is nothing but the art of applying *Sounds* under ſuch circumſtances of time and tune, as to raiſe agreeable ſenſations.

The principal affection of *Sound* whereby it becomes fitted to that end, is that whereby it is diſtinguiſhed into acute and grave. See ACUTENESS and GRAVITY.

This difference depends on the nature of the ſonorous body, the particular figure and quantity thereof; and even in ſome caſes, on the part of the body where it is ſtruck; and is that which conſtitutes what we call different tones. See TONE.

The cauſe of this difference appears to be no other than the different velocity of the vibrations of the ſounding body. In effect, the tone of a *Sound* is found, by abundance of experiments, to depend on the nature of thoſe vibrations, whoſe differences we can conceive no otherwiſe, than as having different velocities: and ſince 'tis proved, that the ſmall vibrations of the ſame chord, are all performed in an equal time, and that the tone of the *Sound*, which continues for ſome time after the ſtroke, is the ſame from firſt to laſt: it follows, that the tone is neceſſarily connected with a certain quantity of tune in making each vibration or each wave; or that a certain number of vibrations or waves accompliſhed in a given time, conſtitute a certain determinate tone.

From this principle are all the phænomena of tune deduced. See TUNE.

From the ſame principle ariſe what we call concords, &c. which are nothing but the reſults of frequent unions and

coincidences of the vibrations of two ſonorous bodies, and conſequently of the waves and undulating motions of the air, occaſioned thereby. See CONCORD. On the contrary, the reſult of the leſs frequent coincidences of thoſe vibrations, is what we call diſcord. See DISCORD.

Another conſiderable diſtinction of *Sounds*, with regard to muſic, is that whereby they are denominated long or ſhort, not with regard to the ſonorous bodies retaining a motion once received, a longer or ſhorter time, tho' gradually growing weaker; but from the continuation of the impulſe of the efficient cauſe on the ſonorous body, for a longer or leſs time; as the notes of a Violin, *&c.* which are made longer and ſhorter by ſtrokes of different length and quickneſs.

This continuity is properly called a ſucceſſion of ſeveral ſounds, or the effect of ſeveral diſtinct ſtrokes, or repeated impulſes on the ſonorous body ſo quick, that we judge one continued ſound; eſpecially if it be continued in the ſame degree of ſtrength: and hence ariſe the doctrine of meaſure and time. See MEASURE and TIME.

Sounds again are diſtinguiſhed with regard to muſic into ſimple and compound, and that two ways.

In the firſt, a *Sound* is ſaid to be compound, when a number of ſucceſſive vibrations of the ſonorous body, and the air come ſo faſt upon the ear, that we fancy them the ſame continued *Sound*, as in the phænomenon of a circle of fire, cauſed by putting the fired end of a ſtick into a quick circular motion; when ſuppoſing the ſtick's end in any part of the circle, the idea we conceive of it there, continues 'till the impreſſion is renewed by a ſudden return.

A ſimple *Sound* then, with regard to this compoſition, ſhould be the effect of a ſingle vibration, or of ſo many vibrations as are neceſſary to raiſe in us the idea of *Sound*. In the ſecond ſort of compoſition, a ſimple *Sound* is the product of one voice, or one inſtrument, *&c.*

A compound *Sound* conſiſts of the *Sounds* of ſeveral diſtinct voices or inſtruments, all united in the ſame individual time and meaſure of duration; *i. e.* all ſtriking the ear together, whatever their other differences may be. But in this ſenſe again, there is a twofold compoſition, a natural, and an artificial one.

The natural compoſition, is that proceeding from the manifold reflexions of the firſt *Sound* from adjacent bodies, when the reflexions are not ſo ſudden as to occaſion ecchos, but are all in the ſame tune with the firſt note. See RESONANCE.

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The artificial compoſition, which alone comes under the Muſicians province, is that mixture of ſeveral *Sounds*, which being made by art, the ingredient *Sounds* are ſeparable and diſtinguiſhable from one another. In this ſenſe, the diſtinct *Sounds* of ſeveral voices or inſtruments, or the ſeveral notes of the ſame inſtrument, are called ſimple *Sounds*, in contradiction to compound ones; wherein, to anſwer the end of muſic, the ſimple ones muſt have ſuch an agreement in all relations, chiefly as to acuteneſs and gravity, as that the ear may receive the mixture with pleaſure. See COMPOSITION.

Another diſtinction of *Sounds*, with regard to muſic, is that whereby they are ſaid to be ſmooth and even, or rough and harſh, alſo clear and hoarſe; the cauſe of which differences depends on the diſpoſition and ſtate of the ſonorous body, or the circumſtances of the place; but the ideas of theſe differences muſt be ſought from obſervation.

Smooth and rough *Sounds* depend principally on the ſounding bodies; of theſe we have a notable inſtance in ſtrings that are uneven, and not of the ſame dimenſions and conſtitution throughout.

Mr *Perrault*, to account for roughneſs and ſmoothneſs, maintains there is no ſuch thing as a ſimple *Sound*; but that the ſound of the ſame chord or bell is a compound of the *Sounds* of the ſeveral parts of it; ſo that where the parts are homogeneous, and the dimenſions and figure uniform, theſe always make ſuch a perfect mixture and union of all the parts, as make one uniform and ſmooth *Sound*: contrary conditions produce harſhneſs.

In effect, likeneſs of parts and figure makes an uniformity of vibrations, whereby a great number of ſimilar and coincident motions conſpire to fortify and improve each other, and unite for the more effectual producing the ſame effect.

This account he confirms from the phænomenon of a bell, which differs in the tone according to the part it is ſtruck in; and yet ſtrike it any where, there is a motion of all the parts. Hence he conſiders, the bell as compoſed of an infinite number of rings, which according to their different demenſions have different tones, as chords of different lengths have; and when ſtruck, the vibrations of the parts immediately ſtruck ſpecify the tone, being ſupported by a ſufficient number of conſonant tones in the other parts. This muſt be allowed, that every note of a ſtringed inſtrument, is the effect of ſeveral ſimple *Sounds*; for there is not only the *Sound* reſulting from the motion of the ſtring, but that from the motion of the parts of the inſtrument; which has a conſiderable effect in the total *Sound*, as is evident from hence, that

the ſame ſtring or different Violins, will give a very different *Sound*.

But *Perrault* affirms the ſame of every ſtring in itſelf, and without conſidering the inſtrument. Every part of the ſtring, *ſays he*, has it's particular vibrations, different from the groſs and ſenſible vibrations of the whole; and theſe are the cauſes of different motions and *Sounds* in the particles; which uniting, compoſe the whole *Sound* of the ſtring, and make an uniform compoſition, wherein the tone of the particular part ſtruck, prevails; and all the others mix under a due ſubordination with it, ſo as to make the compoſition ſmooth and agreeable. If the parts be unevenly or irregularly conſtituted, the *Sound* is harſh; which is the caſe in what we call falſe ſtrings, and various other bodies, which for this reaſon, have no certain and diſtinct tone; but a compoſition of ſeveral tones which don't unite and mix, ſo as to have one predominant to ſpecify the total tone.

As to clear and hoarſe *Sounds*, they depend on the circumſtances that are accidental to ſonorous bodies: thus a voice or inſtrument will be hollow and hoarſe if raiſed within an empty hogſhead, that is clear and bright out of it; this effect is owing to the mixture of other and different *Sounds*, raiſed by reflection, which corrupt and change the ſpecies of the primitive *Sound*.

For *Sounds* to be fit to obtain the end of muſic, they ought to be ſmooth and clear, eſpecially the firſt; ſince without this they cannot have one certain and diſcernable tone, capable of being compared to others in a certain relation of acuteneſs, of which the ear may judge; and of conſequence can be no part of the object of muſic. Upon the whole then, with Mr *Malcolm*, we call that a harmonic or muſical *Sound*, which being clear and even, is agreeable to the ear, and gives a certain diſcernable tune (and hence called a tunable *Sound*); which is the ſubject of the whole theory of harmony. See HARMONY.

SOUND-BOARD, is the principal part of an Organ, and that which makes the whole inſtrument play. See ORGAN.

The *Sound-Board* or *Summer*, is a reſervoir, into which the wind drawn in by the bellows, is conducted by a portvent, and hence diſtributed into the pipes placed over the holes of it's upper part. The wind enters them by valves, which open by preſſing upon the ſtops or keys, after drawing the regiſters which prevent the air from going into any of the pipes but thoſe required. Organs, whoſe longeſt blind pipes are four feet, have their *Sound-boards* from five to ſix feet. Organs of ſix-

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teen feet have two *Sound-boards*, which communicate the wind from one to the other, by means of a pewter portvent.

SPAGNUOLA, is the name the *Italians* give to the *Guittar*, by reaſon of it's being ſo much uſed in *Spain*; or according to ſome, rather from it's having been invented there. See GUITTAR.

SPATIUM, *Space*, is applied to the void found between the lines whereon a piece of muſic is pricked or noted; theſe at firſt were not uſed, but there was a line for every ſound: but when thoſe were reduced to four, and then raiſed to five, as at preſent, the ſpaces were reckoned, and the loweſt was called the firſt, and ſo on to the fourth. See RIGA and LINEA.

SPECIES, in the ancient muſic is a ſub-diviſion of one of the *Genera*. See GENUS.

The *Genera* of muſic were three, the chromatic, enharmonic and diatonic; the firſt and ſecond of which were variouſly ſubdivided into *Species*; nor was even the laſt without, though thoſe had not particular names as the *Species* of the other two had. The *Species* were called *Chroia*, colours of the genera, the conſtitution whereof, ſee under the articles GENUS, DIATONIC, ENHARMONIC, and CHROMATIC.

SPESSO. See SPISSUS.

SPICCATO, ſignifies to *ſeparate*, *divide*, *part*, *&c.* that is, to give every note it's diſtinct ſound, and is the contrary of what we call *ſlurring*.

This word is particularly uſed with regard to inſtruments ſtruck with a bow, and denotes that every note have a bow diſtinct from the preceeding or ſucceeding one.

SPINETTE, a muſical inſtrument ranked in the ſecond or third place among harmonious inſtruments. See MUSIC.

It conſiſts of a cheſt or belly made of the moſt porous and reſinous wood to be found, and a table of firr faſtened on rods called the ſound-board, which bears on the ſides; on the table is raiſed two little prominences or bridges, whereon are placed ſo many pins as there are chords to the inſtrument. See BRIDGE and OTAVINA.

This inſtrument is played by two ranges of continued keys; the foremoſt range being the order of the diatonic ſcale, and that behind, the order of the artificial notes or ſemi-tones. See SCALE.

The keys are ſo many long flat pieces of wood, which touched and preſſed down at the end, make the other raiſe jacks, which ſtrike the ſtrings and cauſe the ſound, by means of the end of a crow's quill wherewith 'tis armed. The thirty firſt ſtrings are of braſs, the other more delicate ones

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of ſteel or iron-wire; which are ſtretched over the bridges above-mentioned. Tho' many of theſe inſtruments have either all their ſtrings of braſs or all of ſteel-wire; and have ſometimes two or three jacks to each ſtring inſtead of one; upon which the makers add a little ſtop to take away one or two of the three at pleaſure, by which means the ſound when ſtruck with one jack only, ſeems in ſome meaſure to eccho to that ſtruck with the whole number.

The figure of the *Spinette* is a long ſquare or parallelogram; ſome call it the Harp couched, and the Harp an inverted *Spinette*. See HARP.

The *Spinette* is generally tuned by the ear, which method of the practical muſicians is founded on a ſuppoſition that the ear is a perfect judge of an octave and fifth. The general rule is to begin at a certain note, as C, taken toward the middle of the inſtrument, and tuning all the octaves up and down, and alſo the fifths, reckoning ſeven ſemi-tones to each fifth, by which means the whole is tuned.

Sometimes to the common or fundamental play of the *Spinette* is added another ſimilar one in uniſon, and a third in octave to the firſt, to make the harmony the fuller. They are either played ſeparately or together, by means of a ſtop; theſe are called double or triple *Spinettes*. Sometimes a play of Violins is added by means of a bow, or a few wheels parallel to the keys which preſs the ſtrings, and make the ſound laſt as long as the muſician pleaſes, and heighten and ſoften them more or leſs as they are more or leſs preſſed.

The Harpſichord is a ſort of *Spinette*, only with another diſpoſition of the keys. See HARPSICHORD.

There have been of late years *Spinettes* made, whoſe backward range of keys are divided, each part of which has a different ſound; as there is one key between *f* and *g*, which ſerves as *f* ♯ and *g* ♭; now this key being divided, that part of it next the player ſounds *g* ♭, and the other next the body of the inſtrument *f* ♯, and ſo of the others. Again, as we often uſe C ♮, for B ſharp; in theſe *Spinettes* there is a key placed between B natural and C, which ſerves as B ♯. But thoſe inſtruments having ſome difficulties attending them were laid aſide.

This inſtrument takes it's name from the little quills wherewith the ſtrings are ſtruck, which are ſuppoſed to reſemble thorns, which in *Latin* are called *Spinæ*.

SPIRITO, or SPIRITOSO, ſignifies to ſing or play on any inſtrument with vigour, life, and ſpirit.

SPIS-

SPISSUS, *thick, full,* as of ſmall or minute parts, as of intervals. The *Greeks* called it *Pycknos*, it was an epithet they gave to two of the genera of muſic, the chromatic and enharmonic; the firſt whereof had twelve ſmall ſenſible intervals in the extent of it's octave, the latter twenty four; both of which are thick, full, or even crouded with minute intervals, when compared with the diatonic, which is quite ſimple, and whoſe intervals are ſpacious, having but ſeven in it's octave, and theſe by conſequence greater than thoſe of the two others, the octave being the ſame in all. From hence the *Italians* ſay, *Monochordo inſpeſſato delle chorde Chromatice Enharmonice, i. e.* a monochord whoſe ſtring is divided into ſuch parts as conſtitute the ſmall intervals of either of thoſe genera, by which we may meaſure the proportions of their ſounds, *&c.* See DIATONIC, *&c.*

Bacchius ſenior ſays, that this *Spiſſus* conſiſts of two of the ſmalleſt or more minute intervals in either of the genera.

SPONDEASMUS, is when in the enharmonic genus a ſound is raiſed three dieſes. See DISSOLUTIO and PROJECTIO.

STABILI *Suoni.* See SUONI.

What the ancients called *Stabiles* or fixed ſounds, *Euclid* ſays were theſe eight, *Proſlambanomenos, Hypate Hypaton, Hypate Meſon, Meſe, Nete Synemmenon, Parameſe, Nete Diezeugmenon, Nete Hyperbolæon*; of theſe, ſays *Alypius*, ſome are called *Barypicni*, others *Apicni*; the *Baripicni*, were theſe five, *Hypate Hypaton, Hypate Meſon, Meſe, Parameſe, Nete Diezeugmenon.* The *Apicni* were theſe three, *Proſlambanomenos, Nete Synemmenon*, and *Nete Hyperbolæon.* Theſe ſays *Bacchius* ſenior were in general called *Stantes*, by reaſon they maintain the ſame ſituation in the fourth, in whatever genus they are uſed.

STACCATO, or STOCCATO, ſignifies to divide and ſeparate each note from the next in a very plain and diſtinct manner, and is much the ſame with *Spiccato.* See SPICCATO.

STAFF, five lines on which, with the intermediate ſpaces, the notes of a ſong or piece of muſic are marked. See MUSIC.

Guido Aretine, the great improver of the modern muſic, is ſaid to be the firſt who introduced the *Staff*, marking his notes by ſetting points (.) up and down them, to denote the riſe and fall of the voice; and each line and ſpace he marked at the beginning of the *Staff* with Pope *Gregory*'s ſeven letters, A, B, C, D, E, F, G. See NOTE.

But

But others will have this practice of an older date; and *Kercher* particularly affirms, that in the Jesuits library at *Messina*, he found a *Greek* manuscript of hymns above seven hundred years old, wherein some hymns were written on a *Staff* of eight lines marked at the beginning with eight *Greek* letters, the notes or points were on the lines, but no use made of the spaces; but this is not much against *Guido*, for he used but five lines, and set his notes both on them and the spaces. But *Vossius* says this was the practice of the *Egyptians* before *Guido*'s time. See GAMUT and SCALE.

STENTATO, from the verb *Stentare*, *to suffer*, *to labour*; intimates not only that you proceed, but that you take pains in singing or playing, and force the voice in some part of a song, or on some particular sound, to express some extraordinary emotion, whether joy, grief, or passion, so as to seem actually moved in the performance. Mr *Brossard* brings the word from the famous *Stentor* mentioned by *Homer*, who had a very strong voice.

STENTOROPHONIC TUBE, a Speaking Trumpet, thus called from *Stentor*, (a person mentioned in the Vth Book of the *Iliad*, who could call louder than fifty men) and φωνη, *voice*.

That of *Alexander the Great* is famous, with which he could give orders to his army at 100 stadias distance. See TRUMPET.

STRETTO, *shortned*, is often used to signify that the measure is to be short and concise, therefore quick. In this sense it stands opposed to *largo*. See LARGO.

STRING in music. See CHORD.

If two *Strings* or chords of a musical instrument differ only in length, their tones, *i. e.* the number of the vibrations they make in the same time, are in an inverted ratio of their lengths; if they differ only in thickness, their sounds are in an inverted ratio of their diameters. As to the tension of *Strings* to measure it regularly, they must be conceived as stretched and drawn by weights, then (*ceteris paribus*) their sounds will be in a direct ratio of the square roots of the weights which stretch them, that is, *e. g.* the tone of a *String* stretched by a weight 4, is an octave above the tone of a *String* stretched by a weight 1.

'Tis an observation of a long standing, that if a Viol or Lute *String* be touched with the bow or hand, another *String* on the same, or another instrument not far from it, if in unison, octave, or the like, will at the same time tremble of it's own accord. See UNISON.

But it is now found, that not the whole of that other *String* doth tremble thus, but the several parts severally, according

cording as they are unisons to the whole or parts of the *String* so struck. Thus,

Supposing A B to be an upper octave to A C, and therefore a unison to each, half thereof stoped at B.

A — — B
a — 4 — *c*
1 *b* 2

If while *a c* is open, A B be struck, the two halves of this other, that is *a b* and *b c* will both tremble; but the middle point will be at rest; as will be easily perceived by wrapping a bit of paper lightly round the *String a c*, and removing it from one end of the *String* to the other. In like manner were A B an upper twelfth to *a c*, and consequently an unison to it's three parts *a* 1, 12, and 2 *c*; if *a c* being open, A B be struck, it's three parts, *a* 1, 12, and 2 *c*, will severally tremble; but then the points 1 and 2 will remain at rest. This Dr *Wallis* tells, was first discovered by Mr *William Noble* of *Merton* College; and after him, by Mr *Pigot* of *Wadham* College, without knowing that Mr *Noble* had observed it. To which we may add, that Mr *Sauveur* long afterwards proposed it to the Royal Academy at *Paris* as his own discovery, as like enough it might: but upon his being informed by some of the members present, that Dr *Wallis* had published it before, he immediately resigned all the honour thereof.

STROMENTO, plural *stromenti*, instruments, certain machines contrived and disposed by art in such a manner, as to be of use in imitating the sound of a human voice; the music played or performed by these, is commonly called organical or instrumental. See ORGANICAL.

Instruments are of many kinds, but are generally reduced under three heads:

First, what the *Greeks* called *enchorda* or *entata*, are instruments having chords or strings, made to sound by the fingers, as the Lute, Harp, Theorbo, Guittar, and others; or that are played on by a bow, as Violins, Bass Viols, Trumpet Marine, *&c.* or by means of jacks armed with quills ends, as Spinets, Harpsichords, *&c.*

The second, by the *Greeks* call *emphysoomena*, *pneumatica*, or *empneousta*, that are made to sound by the wind, and that either natural from the mouth, as Flutes, Trumpets, Hautboys, Bassoons, Serpents, Sackbuts, Horns, *&c.* or artificial by means of bellows, as the Bagpipe; and that which by way of excellence is called the Organ, by the *Italians* called *Stromenti da fiato*.

The last, the *Greeks* call *Krousta*, the *Latins*, *Pulsatilia*, and we *instruments of percussion*; because made to sound by beating them either with the hand, as Drums, Tabours,

Tymbals, &c. or with a little ſtick, or ſmall iron rod, as Pſaltery and Cymbal; or with a feather, as the Syſtrum and Dulcimer, or by ſtriking them with hammers, as Bells, &c. *Kercher*, *Merſennus*, *Salmon des Caux*, and other learned writers, have given us deſcriptions of moſt of theſe inſtruments, which may be found in their works, and which may give a curious reader great ſatisfaction.

STROPHE, a certain number of verſes which contain a full ſenſe, and at the end whereof a compoſer ought to make a cadence (unleſs there be ſome cauſe to the contrary) before he begins another of the ſame nature. See SONG.

STYLE, a manner of ſinging, playing, or compoſing.

The *Style* is properly the manner each perſon has either of compoſing, playing, ſinging or teaching; which is very different, both with reſpect to different genius's, of countries, nations, and of the different matters, places, times, ſubjects, paſſions, expreſſions, &c.

Thus we ſay, the *Style* of *Paleſtrina*, of *Lully*, and of *Corelli*; the *Style* of the *Italians*, *French*, *Spaniards*, &c. The *Style* of gay pieces of muſic is very different from that of ſerious ones. The *Style* of church muſic is very different from that for theatres.

The *Style* of the *Italian* compoſitions is poignant, florid, expreſſive; that of the *French*, natural, flowing, tender, &c.

Hence the various epithets given to diſtinguiſh the various characters; as, the antient and modern *Style*; the *Italian* and *German Styles*; the eccleſiaſtical and dramatic *Styles*; the gay, the grave, majeſtic, natural, ſoft, familiar, gallant, low, ſublime, &c. *Styles*.

The *Stylo Recitativo*, or *dramatico*, in the *Italian* muſic, is a *Style* fit to expreſs the paſſions. The *Stylo eccleſiaſtico* is full of majeſty; very grave, and fit to inſpire devotion.

STYLO *Motectico*, is a various, rich, florid *Style*, capable of all kinds of ornaments, and of conſequence fit to expreſs various paſſions; particularly admiration, grief, &c.

STYLO *Madrigaleſco*, is a *Style* proper for love, and other of the ſoft paſſions.

STYLO *Hyperchematico*, is a *Style* proper to excite joy, mirth, and dancing, and conſequently full of briſk and gay motions.

STYLO *Symphoniaco*, is a *Style* fit for inſtrumental muſic; but as each inſtrument has its particular effects, there are as many different ſymphonical *Styles*; the *Style* of the Violin for inſtance, is uſually gay; that of Flutes melancholly and languiſhing; and that of Trumpets ſprightly and animating.

STYLO *Meliſmatico*, is a natural artleſs *Style*, which any body almoſt can ſing, fit for airs and ballads.

STYLO *Phantaſtico*, is an eaſy humorous manner of compoſition, free from all conſtraints, *&c.* See SUONATA and RICERCATA. Before ſonatas were introduced, they had a kind of piece which they called *Phantaſia*, which was very like our *ſonata*.

STYLO *Choraico*, a *Style* that is proper for dancing, and is divided into as many different kinds as there are different dances, as the *Style* of ſarabands, minuets, gavots, jiggs, rigadoons, chacones, *&c.*

SUB, a *Latin* prepoſition, ſignifying the ſame as the *Greek Hypo*, the *Italian Sotto*, and the *Engliſh below*. See PROPORTION and HYPO.

This word is often uſed inſtead of *Hypo* in conjunction with the *Greek* names of the intervals of muſic, as *ſub diateſſaron*, *diapente*, *diapaſon*, though not with the greateſt propriety, and this ſometimes with regard to ſeveral voices following one another at certain pitches, the ſecond below the firſt, the third below the ſecond, and ſo on, in the ſame manner as *Epi*. See EPI.

For what has been ſaid of this prepoſition with regard to proportion, ſee PROPORTION. 'Twas from thence the *Italians* took it's uſe in their ſeveral ſorts of TRIPLES, as

Subſeſqui terza, *Tripla di ſemiminime*, or the meaſure of three for four which is marked thus after the Cleff C^{3}_{+}, wherein a crotchet which is their ſemi-minim is equal to one third of the ſemi-breve, and the other notes in proportion, whereas in common time it is but a fourth thereof.

Subdupla, or *ſub ſuper bi partiente terza*, or *tripla di crome*, is three for eight C^{3}_{8}, a quaver herein is one third of the meaſure, and a pointed crotchet a bar.

Sub ſuper ſetti partiente nona, otherwiſe *Nonupla di ſemicrome*, or nine for ſixteen; becauſe it requires three ſemi-quavers in a time, therefore nine in a bar inſtead of ſixteen in common time, 'tis thus marked C^{9}_{16}. See TRIPLE.

Subdupla ſubſuper bi partiente terza is $\frac{3}{8}$. See TRIPLE.

Sub ſuper bi partiente ſeſta or *ſeſtupla di Crome*. See SEXTUPLPLE.

Subſuper quadri partiente duodecima or $\frac{12}{16}$, called by the *Italians dodecupla di ſemi crome*. 'Tis a ſpecies of triple that has twelve ſemi-quavers in its bar inſtead of ſixteen in common time, and thus marked C^{12}_{16}. See TRIPLE.

SUBITO, *quick*, *haſtily*, as *volti ſubito* is an *Italian* phraſe which ſignifies turn over the leaf quickly.

SUBPRINCIPALIS *Mediarum & Principalium.* See PARHYPATE MESON, PAHYPATE HYPATON, and SYSTEM.

SUCCESSION, when applied to muſic, may be defined to be when a continued ſeries of ſounds follow or ſucceed each other, and may be reckoned one of the differences between melody and harmony; (ſee MELODY) for a continued *Succeſſion* of ſounds produces the former, as a combination of them the latter.

Of *Succeſſion* there are two kinds, conjoint and disjoint; conjoint *Succeſſion* is when the ſounds proceed from grave to acute, or *è contra*, which make the two ſpecies of ductus, *viz. Ductus rectus*, and *revertens*, without making any leap, that is, ſuppoſe we were to raiſe or fall a ſound a fourth, *&c.* and to ſound all its intermediate degrees, this would be conjoint *Succeſſion*, whereas were we to ſtrike only the firſt and laſt ſounds it would be disjoint. See DUCTUS.

SVEGLIATO, a brisk, lively, gay manner of ſinging or playing, as *Maniera Svegliata.*

SUFFOLO. See ZUFOLO.

SUMMUS. See TRIAS HARMONICA.

SUMPTIO. See USUS.

SUONANTINA, a little ſhort eaſy *Sonata.* See SONATA.

SUONATA, or SONATA, the name of certain pieces of inſtrumental muſic of two ſorts, the one for churches, *&c.* the other for chambers and private concerts. See SONATA, and CONCERTO.

SUONO, what the *Greeks* call *Pthongos*, the *Latins Sonus*, and we *Sound*, for a definition hereof ſee SOUND.

This word is often comfounded with *vox*, *voice*, *chord*, *tone*, *note*, *&c.* as that nothing is more common than to ſay the chord, tone, note, or ſound A or B, to diſtinguiſh the ſound expreſſed by thoſe letters; but ſee their diſtinctions under the articles TONE, NOTE, and CHORD.

Muſicians ordinarily diſtinguiſh three ſorts of ſounds, *viz.* grave or low, high or ſhrill ſounds, and ſounds that keep a middle place; and beſides theſe there is an infinity of other differences, ſome of which we ſhall here ennumerate.

SUONI *Alterati*, ſuch as are raiſed or lowered by theſe marks ♯ ♯ or ♭ ♭ commonly flats and ſharps. See FLAT and SHARP.

SUONI *Antifoni*, is ſuch as though diſtant from one another one or more octaves, are yet alternate concords among themſelves.

SUONI *Apicnoi* or *Apicni*, are thoſe between ſuch as the ancients called *ſtabiles* or *perpetui*, and in their ſyſtem were

were *Proſlambanomenos*, *Nete Synemmenon*, and *Nete Hyperbolæon*, ſee each under its proper Article.

SUONI *Baripicni*, thoſe which the ancients called *immobiles*, *ſtabiles*, or *perpetui*, of which rank were the *Hypate Hypaton*, *Hypate Meſon*, *Meſe*, *Parameſe*, and *Nete Diezeugmenon*, ſee each in its place.

SUONI *Chromatici*, are ſounds raiſed above their natural pitch a ſemi-tone minor by the chromatic dieſis ♯. See CHROMATIC.

SUONI *Conſoni*, are what we otherwiſe term concords. See CONCORD.

SUONI *Continui*, ſuch ſounds as are held out or continued for the pronunciation of ſome ſyllable, or the ſtate of the voice, neither aſcending or deſcending, but keeping in the ſame pitch.

SUONI *Diaſoni*, the ſame with diſcords. See DISCORD.

SUONI *Diatonici*, natural and moſt eaſy ſounds, ſuch as a man is qualified to ſing, or has proper organ well diſpoſed for that pupoſe, without the aſſiſtance of art. See DIATONIC and GENUS.

SUONI *Diſſoni*, the ſame with *Suoni Diaſoni*, diſcordant ſounds. See DISCORD.

SUONI *Diſtincti* ſounds ſenſibly ſeparated or diſtinguiſhed one from another, be it from the different tenſions of the voice or chords that form them, or any other cauſe. See STRING and CHORD.

SUONI *Ecmeli*, ſounds unfit for melody, but then as there is no ſound but may be uſed, to make this intelligible, ſuppoſe a ſong to proceed in a particular kind of fourth as from A to D according to the order of B quadro or natural, any ſound that has not a ſuper particular ratio, which of conſequence muſt have ſome ſuperfluity or redundance, may properly be called a *Sonus Ecmelos*, and is not proper to be brought in.

SUONI *Emmeli*, ſuch ſounds as are capable of making melodies, and thereſore ſays *Boëtius* contrary to *Ecmeli*.

SUONI *Enharmonici*, are ſounds raiſed above their natural pitch by means of the *Enharmonic Dieſis*, which is agreed to be about a quarter of a tone, and which is the leaſt ſenſible interval in muſic. See DIESIS and ENHARMONIC.

SUONI *equi ſoni* is moſt properly applicable to uniſons, yet 'tis ſaid of ſuch ſounds, which, though different and diſtinct one from another, yet when ſounded together affect the ear in ſuch a manner, as that they ſeem one and the ſame ſound, of the ſame pitch of tune. Such are the extreams of the octave and its double.

SUONI *Homophoni*, the ſame with uniſon. See UNISON.

SUONI *Meſopicni*, are amongſt thoſe which the ancients called *Mobiles* or *Vagantes*, and in their ſyſtem they were theſe five, *Parhypate Hypaton*, *Parhypate Meſon*, *Trite Synemmenon*, *Trite Diezeugmenon*, and *Trite Hyperbolæon*. See each in its place.

SUONI *Mobiles*, moveable ſounds; the ſecond and third ſounds of every tetrachord of the ancient ſyſtem were moveable. See GENUS.

SUONI *Naturali*, the ſame with *Diatonici*. See DIATONIC.

SUONI *non Uniſſoni*, ſuch as differ in gravity and acuteneſs; of this rank are, *Conſoni*, *Emmeli*, *Diſſoni* and *Ecmeli*.

SUONI *Oxipicni*; thoſe ſounds between the moveable ones in the ancient ſyſtem, which were theſe five, *Lychanos Hypaton*, *Lychanos Meſon*, *Paranete Synemmenon*, *Paranete Diezeugmenon*, and *Paranete Hyperbolæon*, and theſe were the laſt notes but one of every tetrachord in their ſcale. See each in its place; ſee alſo SYSTEM.

SUONI *Paraſoni*, or ſuch ſounds as have between them the interval of a fourth or a fifth, or their double, and therefore concord.

SUONI *Stabili*, or *perpetui*, were eight ſounds in the ancient ſyſtem, which were the higheſt and the loweſt of every tetrachord: they were thus denominated by reaſon they could not change their place by means of *Dieſes*, either chromatic or enharmonic, but always remain in the ſame ſituation in whatever genus they are uſed, in oppoſition to the two middle ones, which were liable to ſuch changes, and therefore called *Meſopicni* and *Oxipicni*, which properly belong to the *Enharmonic* and *Chromatic Genera*. There are two ſorts of ſtabiles or *ſuoni perpetui*, *Oxpicni* and *Baripicni* (which ſee.)

'Tis not thus (ſays Mr *Broſſard*) in the modern ſyſtem, for there is no ſound therein, but may be alter'd by an accidental flat or ſharp, ♭ or ♯; ſo that among us, ſays he, all the ſounds are moveable or vagantes; but this muſt be underſtood that then we ſhift the key, and play more according to fancy than rule, for every particular key in the modern as well as the ancient ſyſtem has in it particular ſounds, which are *immobiles*, *ſtabiles*, or *perpetui*.

SUONI *Vagantes*, the ſame as *Suoni mobiles*.

SUONI *Uniſſoni*, the ſame with *Homophoni*. See UNISON.

Beſides theſe diſtinctions there are many others, as ſweet, clear, ſoft, ſmooth, rough, and uneven ſounds. See SOUND.

Synemmenon Tetrachord.

Stabilis Meſe — *A Baripicnos*
Mobilis Trite Synemmenon B ♭ Meſopicnos
Mobilis Paranete Synemmenon C Oxipicnos
Stabilis Nete Synemmenon D Baripicnos

Stabilis	*Proſlambanomenos*	*A Apicnos*		
Stabilis	1 *Hypate Hypaton*	*B Baripicnos*		
Mobilis	2 *Parhypate Hypaton*	*C Meſopicnos*	*Hypaton 4th*	
Mobilis	3 *Lychanos Hypaton*	*D Oxipicnos*	*Synaphe*	
Stabilis	4 *Hypate Meſon*	*E Baripicnos*		
Mobilis	2 *Parhypate Meſon*	*F Meſopicnos*	*Meſon 4th*	
Mobilis	3 *Lychanos Meſon*	*G Oxipicnos*		
Stabilis	4 *Meſe*	*A Baripicnos*	*Diezeuxis*	
Stabilis	1 *Parameſe*	*B ♮ Baripcnos*		
Mobilis	2 *Trite Diezeugmenon*	*C Meſopicnos*	*Diezeugm 4th*	
Mobilis	3 *Paranete Diezeugmenon*	*D Oxipicnos*	*Synaphe*	
Stabilis	4 *Nete Diezeugmenon*	*E Baripicnos*		
Mobilis	2 *Trite Hyperbolæon*	*F Meſopicnos*	*Hyperbol. 4th*	
Mobilis	3 *Paranete Hyperbolæon*	*G Oxipicnos*		
Stabilis	4 *Nete Hyperbolæon*	*A Apicnos*		

SUPER *bi partiente quarta* and *ſuper quadri partiente duodecima*, is a ſort of proportion. See PROPORTION.

This again, is a ſort of Triple, which the *Italian* call *Seſtuplo di Semiminime*, and triple of ſix for four, thus marked after the Cleff C $\frac{6}{4}$, in which ſix crotchets are required to compleat the bar, inſtead of four in common time. See TRIPLE.

SUPER *bi partiente Terza*. See PROPORTION.

SUPER *quadri partiente duodecima*, or *dodeupla di Crome*, is a ſpecies of triple, wherein twelve quavers are contained in a bar inſtead of eight in common time, thus ſignified after the Cleff C $\frac{12}{8}$.

SUPER *quadri partiente Oct.* } See PROPORTION and
Quinta } TRIPLE.
Terza }

SUPERNUMERARY, in muſic, called by the *Greeks*, *Proſlambanomenos*, is the laſt chord added to their ſyſtem, anſwering to the *A mi la* of the firſt Octave of the modern ſcale. See DIAGRAM.

SUPPOSITION, is the uſing two ſucceſſive notes of equal value as to time, one of which being a diſcord ſuppoſes the other a concord. See HARMONY.

The harmony Mr *Malcolm* obſerves, is to be always full on the accented part of the meaſure or bar, and void of diſcords, yet here diſcords by proper reſolution and preparation are even neceſſary, and muſt be uſed, otherwiſe called paſſing notes; on the unaccented part of the meaſure diſcords by conjoint degrees may paſs without much offence, and it is not there required, that the harmony be ſo compleat as on the accented part. This tranſient uſe of diſcords followed by concords, makes what we from the *French* call *Suppoſition*. See CONCORD and DISCORD.

There are ſeveral kinds of *Suppoſition*; the firſt when the parts proceed gradually from concord to diſcord, or *è contra* from diſcord to concord, the intervening diſcord ſerving only as a tranſition to the following concord.

Another kind is, when the parts do not proceed gradually from diſcord to concord, and *vice verſa*; but deſcend to it by the diſtance of a third.

A third kind, like the ſecond, is when the riſing to the diſcord is gradual, but the deſcending from it to the following concord, is by the diſtance of a fourth.

A fourth kind, very different from all the reſt, is, when the discords fall on the accented part of the meaſure; and the riſing to it is by the interval of a fourth; in which caſe it is abſolutely neceſſary to follow it immediately, by a gradual

deſcent

deſcent into a concord, that has juſt been heard in the harmony, to make the preceeding diſcord paſs without notice, and only ſeem a tranſition into the concord.

Mr *Broſſard* lays us down the following rules of *Suppoſition*: In the firſt he ſays, the notes of the part that moves while the other holds out, or continues on a ſound, muſt proceed by conjoint degrees; if they proceed otherwiſe, that is disjoint, they muſt be all concords.

Secondly. If two notes are played to one of another part, the firſt muſt be concord, the ſecond only may be diſcord; which nevertheleſs muſt be followed by a concord in conjoint degrees, either riſing or falling.

Thirdly. If four notes are played to one of another part, as four crotchets to a ſemi-breve, only the ſecond and fourth are allowed to be diſcords; and conſequently the firſt and third, by a gradual aſcent or deſcent are to be concords. The firſt of every two being reckoned long or accented, muſt be concords, the ſecond and fourth ſhort or unaccented, may be diſcord. See ACCENT.

Fourthly. When three Notes are played to one, they muſt all be of equal value, as in the meaſure $\frac{6}{4}$ $\frac{6}{8}$ or, $\frac{12}{8}$ *&c.* the ſecond muſt, and ſometimes, though very rarely, the third may be diſcord, and the firſt always concord.

If the firſt of theſe three be as long as the two other, it muſt be concord (very rarely diſcord) the ſecond and third may be diſcord, or either of them at pleaſure.

If the laſt be as long as the two firſt, the firſt of them muſt be concord, the ſecond diſcord, and the long note may be either as occaſion ſerves.

Laſtly. If theſe three notes be of equal value, but preceeded by a pauſe equal to one of them, the firſt of thoſe left may be a diſcord, becauſe the pauſe is reckoned in the place of the concord.

I know, ſays that Author, theſe rules are not ſo regularly obſerved as they ought; for ſometimes, when four crotchets are played to a ſemi-breve, the ſecond is made diſcord, tho' not proceeding by conjoint degrees, the third and fourth concords; ſometimes the firſt and third are concords, the ſecond and fourth diſcords, or even the firſt, ſecond and fourth concords, and the third only a diſcord. Very often, continues he, four ſemi-quavers, tho' in different degrees of tune, are reckoned for one crotchet; but 'tis the quickneſs of the motion, or the neceſſity of favouring ſome expreſſion, that in ſome meaſure excuſes theſe irregularities; and the leſs common they are the better.

SUPRA. See EPI and HYPER.

SY, one of the ſyllables uſed by the *French* to expreſs a certain ſound in the ſcale of muſic; for it's invention ſee SI.

The note expreſſed hereby anſwers to the *Hypate Hypaton* of the ancient ſyſtem, and alſo the *Parameſe* it's octave, when natural; but if it have this character ♭ before it, 'tis the *Trite Synemmenon* of their ſcale, and our B moll or flat. See HYPATE HYPATON, TRITE SYNEMMENON, PARAMESE and SYSTEM.

SYMPHONIALE, a word often prefix'd to a canon or fugue, to ſhew that it is in uniſon, *i. e.* that the ſecond part is to follow or imitate the firſt in the ſame intervals, ſounds, notes, *&c.* the third to obſerve the ſame with regard to the ſecond, and ſo on. See SYMPHONY.

SYMPHONY, in muſic, a conſonance or concert of ſeveral ſounds agreeable to the ear, be they vocal or inſtrumental, or both; and may be alſo called harmony. See HARMONY.

Some there are, who reſtrain *Symphony* to the ſole muſic of inſtruments: In this ſenſe they ſay the *Recitativos* of ſuch an opera were intolerable, but the *Symphonies* excellent. See SONG.

The ancient *Symphony*, moſt modern writers are apt to think, went no farther, than two or more voices or inſtruments ſet to uniſon. Mr *Perrault* has endeavoured to prove, that they had no ſuch thing as muſic in parts; at leaſt, ſays he, if they ever knew ſuch a thing, it muſt be allowed to have been loſt. See SYNAULIA.

'Tis to *Guido Aretine* we owe the invention of compoſitions in parts; 'twas he firſt joined in one harmony ſeveral diſtinct melodies; and brought it even to the length of four parts, as baſs, tenor, counter-tenor, and treble. See HARMONY, MELODY, TREBLE, *&c.*

SYNAPHE, a *Greek* term which ſignifies, according to *Boëtius*, *Bacchius* ſenior, and others, conjunction; a chord is ſaid to be conjoint, when ſo placed between two fourths, that it is at the ſame time the higheſt of the fourth below it, and loweſt of that above it.

Bacchius ſenior gives us three *Synaphes*; for, ſays he, there are five tetracords, *Hypaton*, *Meſon*, *Synemmenon*, *Diezeugmenon* and *Hyperbolæon*; now the *Hypaton* tetracord is joined to the *Meſon* by *Hypate Meſon*, and *Meſon* to *Synemmenon* by *Meſe*, and *Diezeugmenon* to *Hyperbolæon* by *Nete Diezeugmenon*, *i. e.* there is a ſound or chord in each of theſe tetracords or fourths, that ſerves as the higheſt of one and loweſt of the other.

SY-

SYNAULIA, in the ancient muſic and concert of pipes performing alternately without ſinging.

Mr *Malcolm*, who doubts whether the ancients had properly any ſuch thing as inſtrumental muſic compoſed wholly for inſtruments, without ſinging, yet quotes the practice of *Synaulia* from *Athenæus*. See SONG, SYMPHONY, HARMONY, MUSIC and SINGING.

SYNCOPATION, denotes a ſtriking or breaking of the time, whereby the diſtinction of the ſeveral times, that is parts of the meaſure, is interrupted. See TIME and MEASURE.

Or it is more particularly uſed for the connecting the laſt note of one bar with the firſt of a following one, ſo as to make only one note of both; 'tis alſo ſometimes uſed in the middle of a meaſure; likewiſe when a note of one part ends or terminates in the middle of a note of the other; but this is otherwiſe called binding or legature.

Syncopation is uſed alſo for a driving note, *i. e.* when ſome ſhorter note at the beginning of a meaſure or half meaſure, is followed by two, three or more longer notes, before any other occurs equal to that which occaſioned the driving note, to make the number even; *e. gr.* when an odd crotchet comes before two or three minims, or an odd quaver before two or more crotchets, *&c.*

SYNCOPATO *Contrapunto*. See SYNCOPE and COUNTERPOINT.

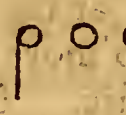
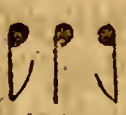
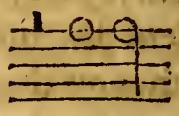
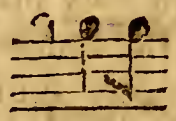
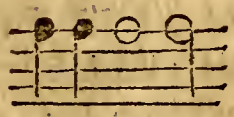
SYNCOPE, ſignifys the diviſion of a note, uſed when two or more notes of one part anſwer to a ſingle one of the other, as when the ſemi-breve of the one anſwers to two or three notes of the other.

But to have a right underſtanding of the word *Syncope*, it muſt be obſerved *firſt*, that every bar in common time has two parts, one of which is when the hand falls, the other when it riſes.

Secondly, That any note which contains two times, or a riſe and fall of the hand is diviſible into two parts, for the firſt whereof the hand goes down, for the laſt it riſes.

Thirdly, That every note (tho' of leſs value than a ſemi-breve) being diviſible into two others, the firſt thereof muſt be during the firſt part of the meaſure, or with a riſe or fall of the hand, the other part in the ſecond.

When notes do not follow this natural order, that is, when the firſt part is not during the riſe, and the other during the fall of the hand; or when the firſt part of the note is not made in the firſt part or inſtant of the riſe or fall of the hand, it is ſaid to be *ſyncopated*, from *ſynkopto*, *ferio*, *verbero*, — *I*

ſtrike, I beat; thus to diſtinguiſh the times of the meaſure; conſequently when one or more notes are placed between two others, which are but half the value of that in the middle, as or  or  the firſt whereof is made with a fall, or in the inſtant of a riſe or fall; or when inſtead of that firſt note there is a pauſe of its length, as  or  or if inſtead of ſuch firſt note, there are two equal to it, as  theſe may be moſt properly ſaid to be *ſyncopated*; and are in muſic what feet are in poetry.

It muſt alſo be remarked, that *Syncopes* are writ three ways; firſt, by a figure only, which was the practice of the ancients, 'till thoſe perpendicular lines, which we call bars, were uſed; when the note was divided into two others, each of which was its half, they marked it with a ſemi-circle ⁀, to ſhew that thoſe two make but one: This makes what the *Italians* call *Note legate*, and is uſed by reaſon one of the notes is in the latter part of a bar, and the other in the beginning of the next following.

The third, which was highly diſapproved by the ancients, and which at preſent is very much uſed, is, when for the application of ſome word, or to give a briſker motion to the ſong, the notes ſo parted by the bar, were free and untyed. It often happens, that the firſt of thoſe two notes is divided into two others of leſs value; and this may be done two ways; the firſt is, by adding a point to the firſt of the two notes that form this ſub-diviſion, and following it with another of equal value with it's point; the ſecond is, when both of them are of equal length. All theſe ways are common in the modern practice, but ſhould not be uſed without neceſſity, or for ſome particular reaſon.

SYNCOPE, is often uſed in melody, or in the courſe of a ſong, in mournful languiſhing expreſſions; ſometimes to expreſs ſighs, and very often on the contrary in quick movements, to excite joy; then cauſing certain leaps or ſprings among the notes proper to that end. But it's greateſt uſe is in harmony, being as it were the life of it, by giving means of forming that agreeable contraſt between concords and diſcords, which makes the chief beauty of the modern muſic;

and

and is that part of the ſcience, in which, ſays Mr *Broſſard*, we have any reaſon to think, we excel the ancients.

With reſpect to harmony there are three *Syncopes*:

The firſt is, when all the parts *ſyncope* at the ſame time, but without diſcords; thinking it enough to move uniformly, contrary to the natural order of the meaſure. This the *Latins* call *Syncope æquivagans*, it is not allowed to be any thing excellent by judges of harmony; and therefore is very ſeldom met with.

The ſecond, little better than the firſt, is, when only one of the parts *ſyncopes*, and yet without diſcord. In *Italians* 'tis called *Contrapunto legato*, becauſe the *ſyncoped* notes muſt be tyed; the *Latins* term it *Syncope conſonans deſolata*.

The laſt is, when only one part *ſyncopes*, and that to bring in ſome diſcord, and is the *Contrapunto ſyncopato* of the *Italians*.

This is the principal; we ſhall therefore give the reader ſome obſervations hereon.

Firſt then, the diſcord muſt not be on the *ſyncoped* note; a concord there is indiſpenſable, whether perfect, as octave and fifth, or imperfect, as third and ſixth, as well major as minor. This makes what is otherwiſe called preparing of diſcords, ſee DISCORD, where the manner of preparing and reſolving them is explained. The fourth indeed, which in the opinion of ſome is a concord, of others a diſcord, but more generally allowed both by the ancient and modern Theoriſts to be a concord, is often placed on the firſt part of the *Syncope*, eſpecially to form a cadence; and as it is accounted a concord, this does not contradict the rule abovementioned.

We alſo find ſevenths, ninths, *&c.* on the firſt part of the *Syncope*; but as theſe diſſonances muſt continue on the ſecond part alſo, and the baſs hold on the ſame note, this ought rather to be reckoned ſuppoſition than *Syncope*. See SUPPOSITION.

Secondly, According to the modern practice, any diſcord but the redundant or defective eights and defective ſecond may be admitted on the ſecond part of the *Syncope*. The ancients, ſays Mr *Broſſard*, only uſed the ninth, ſeventh and ſecond; ſometimes, but very rarely, the falſe fifth and tritone; and never any other diſcordant interval, whether ſuperfluous or defective.

Thirdly, The diſcord muſt not reſt upon the *Syncope* more than one time of the meaſure; and if at any time it be neceſſary upon any occaſion to divide the ſecond part of the *Syncope* into two, the ſecond note muſt not be upon the ſame

degree

degree with the *ſyncoped* note, but on the degree below it, or that which reſolves it into a concord.

Fourthly, For it is not enough to make and prepare a diſcord, but it muſt be reſolved, that is, it muſt be followed either mediately or immediately by a concord; and *firſt*, this muſt be done in the time of the meaſure following the *Syncope*; *ſecondly*, the part that *ſyncopes* muſt never riſe, but on the contrary muſt fall on the degree immediately below the *ſyncoped* note; never lower, for that is the ſound that reſolves the diſcord.

Fifthly, We ſay mediately, becauſe often they fall on the third, after having paſſed a falſe fifth, before reſolving the *ſyncoped* diſcord; ſometimes before falling on that third, a *ſyncoped* fourth is paſſed, to which the falſe fifth ſtands as a preparation.

Sixthly, The third rule above is in all appearance evaded two ways in modern practice; the firſt is, dividing the ſecond part of the *ſyncoped* note into two, three, or more of leſs value, before falling on the note which reſolves it; the ſecond is, by dividing the ſecond part of the *Syncope* into two equal parts, the firſt whereof reſts on the ſame degree with the *ſyncoped* note; the ſecond (which may be ſubdivided in any number of leſs value) riſes or falls to one of the cords in the accompanyment of the diſcord, before it comes to the note which ought to reſolve it.

The following is a table from the *Documenti armonici di Angelo Berrardi*, which ſhews at once what the concords are, that reſolve each diſtance the moſt naturally, whether the upper or lower part *Syncope*.

When the treble or upper part ſyncopes.	*When the baſs or lower part ſyncopes.*
The 2d is reſolved by uniſon,	The 2d is reſolved by the 3d,
The 4th by the 3d,	The 4th by the 5th,
The 7th by the 5th or 6th,	The 7th by the 8th,
The 9th by the 8th,	The 9th by the 10th,
The 11th by the 10th,	The 11th by the 12th,
&c.	*&c.*

SYNCOPSIS. See SYNCOPE.

SYNEMMENON *Tetracordon*, *Nete*, *Paranete* and *Trite Synemmenon*. See NETE, PARANETE, TRITE and SYSTEM.

SYNEMMENON, *applyed*, *adjuſted*, is the name of one of the ancient *Greek* tetracords, added among the other four of their

their ſyſtem, to the end that a ſound might fall between *Meſe* and *Parameſe*, or our A and B, which were diſtant a tone major; and by this means came to be called B moll, or the order of B flat, as the other before ſuch diviſion was called beccare or natural. See GENUS and TETRACORD.

The B moll hexacord in *Guido*'s gamut, anſwers to the *Synemmenon* tetracord of the *Grecian* ſyſtem. See GAMUT and HEXACORD.

SYNKOPTO. See SYNCOPE.

SYNTONO, this name the *Grecians* gave to a ſpecies of the diatonic genus, which was nearly our natural diatonic; but now it's fourths and fifths have been tempered for inſtruments of fixed ſounds, theſe are not of conſequence mathematically juſt; this is the caſe in which our Harpſicords and Organs ſtand at preſent; but ſee more fully under the article TEMPARAMENT.

SYNTONO, ſays *Zarlin*, is the ſame with the *Hyperlydian* mode. See HYPERLYDIO and MODE.

SYSTEM, a compound interval, or an interval compoſed or conceived to be compoſed of ſeveral leſs, ſuch as the octave. See OCTAVE and INTERVAL.

The word is borrowed from the ancients, who call a ſimple interval *Diaſtem*, and a compound one *Syſtem*. See DIASTEM.

As there is not any interval in the nature of things, ſo we can only conceive any given interval as compoſed of, or equal to the ſum of ſeveral others.

This diviſion of intervals therefore only relates to practice; ſo that a *Syſtem* is properly an interval, which is actually divided in practice, and in which along with it's extreams, we conceive always ſome intermediate terms.

The nature of a *Syſtem* will be very plain, by conceiving it an interval, whoſe terms are in practice taken either in immediate ſucceſſion, or the ſound is made to riſe or fall from one to the other, by touching ſome intermediate degrees; ſo that the whole is a *Syſtem* or compoſition of all the intervals between one extream and the other.

SYSTEMS of the ſame magnitude, and conſequently the ſame degrees of concord and diſcord, may yet differ in reſpect of their compoſition, as containing, and being actually divided into more or fewer intervals; and when they are equal in that reſpect, the parts may differ in magnitude: Laſtly, when they conſiſt of the ſame parts or leſſer intervals, they may differ as to the order and diſpoſition thereof between the two extreams.

There

There are ſeveral diſtinctions of *Syſtems*; the moſt remarkable are into concinnous, and inconcinnous.

Concinnous *Syſtems* are thoſe, which conſiſt of ſuch parts as are fit for muſic; and thoſe parts placed in ſuch an order between the extreams, as that the ſucceſſion of the ſounds from one extream to the other, may have a good effect. See CONSONANCE.

The concinnous *Syſtems*, according to *Euclid*, are *Diateſſaron*, *Diapente*, *Diapaſon*; *Diapaſon & Diateſſaron*, *Diapaſon & Diapente*, and *Bisdiapaſon*.

Inconcinnous *Syſtems* are thoſe, wherein the ſimple intervals are inconcinnous, or badly diſpoſed between the two extreams.

The inconcinnous, that author obſerves, are all leſs than the fourth, and all thoſe ſituated between thoſe abovementioned.

A *Syſtem* is either particular or univerſal.

An univerſal *Syſtem* is that which contains all the particular *Syſtems* belonging to muſic; and makes what the ancients called *Diagram*, and we *the Scale of Muſic*. See SCALE.

The ancients who agree, that a *Syſtem* is compoſed of two intervals at leaſt, diſtinguiſhed theirs into perfect and imperfect. The *Bisdiapaſon* or double octave was reckoned a perfect *Syſtem*, becauſe within its extreams are contained examamples of all the ſimple and original concords, and all the variety of orders, wherein their concinnous parts ought to be taken; which variety conſtitutes what they call ſpecies or figures of conſonances.

All *Syſtems* leſs than the *Bisdiapaſon*, were reckoned imperfect.

The double octave was called *Syſtema maximum & immutatum*, becauſe they took it to be the greateſt extent or difference they could go in making melody; but this muſt not be underſtood literally, that it was their greateſt compaſs, but a little more at large; that within the compaſs thereof were contained, as has been ſaid, examples of all the ſimple concords, and their neceſſary varieties; for ſome among them indeed added a fifth thereto for the greateſt *Syſtem*; but the octave or *Diapaſon* was reckoned the moſt perfect *Syſtem*, with reſpect to the agreement of its extreams; ſo that how many octaves ſoever were put into the greateſt *Syſtem*, they were all to be conſtituted and ſubdivided the ſame way as the firſt; ſo that when we know how the octave is divided, we know the nature of the diagram or ſcale; the varieties whereof conſtitute the *Genera Melodiæ*, which are ſubdivided into ſpecies. See GENUS and SPECIES.

According

According to *Bacchius* ſenior, the *Syſtema immutabile* contained two perfect *Syſtems*, the one was conjoint, as *Diapaſon* and *Diateſſaron*, the other disjoint, as *Diapaſon* and *Diapente*.

In the firſt ſtate of the Lyre the tetrachord was the greateſt *Syſtem*, which was called by *Boëtius* the *Syſtem of Mercury*, becauſe ſuppoſed to have been invented by him, about the 2000 year of the world.

This *Syſtem* ran through many hands, and roſe to a ſeventh, in which there were two conjoint fourths, *b, c, d,* *e, f, g, a.* *e,* See TETRACHORD and CONJONT.

But it was ſoon found that a ſeventh had not extent enough to expreſs the ſounds a of human voice; whereupon an eighth chord was added by *Pythagoras*, and the *Syſtem* by degrees was encreaſed by others to a double octave, or fifteenth. See OCTAVE.

Between the two loweſt chords of each fourth there was an interval of five commas, or a ſemi-tone major; and between the two higheſt but four, or a ſemi-tone minor; and between the two middle ones there was a tone major; at leaſt, ſays Mr *Broſſard*, this is the opinion of the ancients. See COMMA and SEMI-TONE.

In this ſtate the *Syſtem* was called diatonic, *i. e.* proceeding by, or compoſed of, tones and ſemi-tones, and therefore very eaſy to ſing.

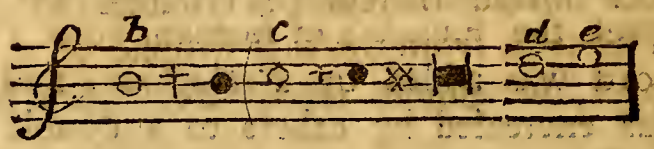
But as there was a tone major between *Meſe* and *Parameſe*, which made the fourth from F to B redundant and diſagreeable, another fourth was inſerted, called *Trite Synemmenon*, to make a ſound fall between them, and divide that tone into two ſemi-tones, one major, the other minor; this is our B flat. See TRITE and LYRE.

It was this put *Timotheus* of *Mileſus* upon dividing the intervals *c d* and *f g*, which were the middle chords of the tetrachord, and at the diſtance of a tone major, into two ſemi-tones; and that by means of a double dieſis ♯: theſe were called *ſuoni mobili*, (ſee SUONO) and hence ſprung the chromatic genus. See GENUS and CHROMATIC.

But he did not divide the intervals *d e* and *g a*, and which were the higheſt chords of each fourth in the heptachord, becauſe they were but tones minor; thoſe therefore were called *ſuoni ſtabili*, or *fixed ſounds*. See SUONO and GENUS.

At length *Olympus*, conſidering the diviſion of the tones major, thought that the tones minor might alſo be divided; he therefore placed a chord between the two loweſt ſounds of each tetrachord, *i. e.* between *b* and *c*, *e* and *f*, and another between the ſecond diatonic of each fourth and the chromatic, which was a ſemi-tone higher than the diatonic; and hence aroſe the enharmonic genus with it's dieſis. See ENHARMONIC and GENUS.

Theſe three genera being reduced into one *Syſtem*, make what the ancients called *Genus Spiſſum*. (See SPISSUS.) And the ſounds of the fourth ſo divided, ſtood thus; the white notes are the diatonic, the two firſt black ones enharmonic, and the breve chromatic.



In this the fourth was compoſed firſt of four diatonic chords, *b*, *c*, *d*, *e*; ſecondly, of one chromatic, a ſemi-tone higher than *c*; and laſtly, of two enharmonic, the ſecond whereof divided the ſemi-tone between *c* natural and *c* ſharp, into two quarter tones.

As to the intervals between *c* ſharp and *d*, and that between *d* and *e*, they were not divided in the ancient *Syſtem*, in regard they were thought very ſmall intervals, and incapable of ſuch diviſion.

This then, according to the moſt general opinion, was the ſtate of the ancient *Syſtem*, though ſome there are who look upon this account as fabulous, and take the word tetrachord in a different ſenſe, and divide it in a quite different manner; for which ſee TETRACHORD.

The *Græcians* finding the names of the ſounds inconvenient by reaſon of their length, ſubſtituted the letters of their alphabet in their ſtead, ſometimes ſet one way, ſometimes another; as, upright, ſide wiſe, up-ſide-down, a-croſs, *&c.* the manner whereof may be ſeen in *Alypius*, of whom the learned *Meibomius* has given us a copy and tranſlation with notes thereon; as alſo in the works of *Boëtius*, *P. Merſennus*, and *Kercher*. But it muſt be obſerved, that they placed them all on one line, immediately over the words of the ſong.

The *Latins* eaſed themſelves of this burthen, (for a burthen it muſt be, to remember 1240 characters, which is generally accounted the number of thoſe the *Græcians* uſed) and ſubſtituted the letters of their own alphabet, A, B, C, D, E, F, G, H, I, K, L, M, N, O, P; and thus formed a ſecond *Syſtem*, differing

differing from the firſt in nothing but the different characters.

A little time after Pope *Gregory* obſerving that the ſounds H, I, K, L, M, N, O, P, were only a repetition of thoſe marked A B C D E F G, an octave higher, reduced all to the ſeven firſt letters; and theſe were repeated higher or lower as the ſong required, but ſtill all on the ſame line. At length, in the XIth Century, ſays *Baronius*, *Guido*, ſirnamed *Aretine*, becauſe born at *Auretiun* in *Tuſcany*, a *Benedictine* Monk of the monaſtery of our Lady *de Pompoſa* in the dutchy of *Ferrara*, invented a third *Syſtem*; which ſoon threw the other two out of uſe, and was partly the ſame with the modern *Syſtem*.

The ingenious *Guido* conſidering the long *Greek* names tireſome, placed inſtead thereof the ſyllables *ut*, *re*, *mi*, *fa*, *ſol*, *la*, which he took from the firſt ſtrophe of a hymn of St *John the Baptiſt*, *ut queant laxis*, *&c.* See MUSIC and HAND.

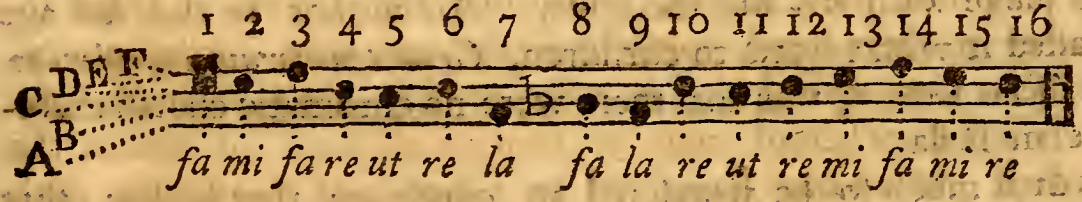
Which ſyllables *Angelo Berrardi* compriſed very prettily in this line.

UT RElevet MIſerum FAtum SOLitoſque LAbores.

For *Guido*'s improvement with regard to the lines and notes, ſee LINE and NOTE.

The better to diſtinguiſh what ſounds thoſe ſyllables repreſented, he made uſe of the ſix firſt letters of the *Latin* alphabet, and placed at their head the *Greek Gamma*; from hence the whole *Syſtem* came to be called *Gamm ut*, or vulgarly *Gammut*. See GAMMA.

'Tis natural enough to think that he placed thoſe letters at the end of the lines and ſpaces, and called them cleffs or keys; becauſe by them we read and underſtand what ſounds are meant by the dots on and between the lines.



'Tis eaſy in this table to perceive that the firſt, third, and fourteenth notes are called *fa*'s, becauſe put on a line, at the end whereof the letter *F* is placed; and that the ſecond, thirteenth, and fifteenth, are called *E*'s, becauſe ſituated on a ſpace which has the letter *E* at the beginning; and ſo of the reſt.

Again, *Guido* finding that the *Græcians* had good reaſon for dividing into two ſemi-tones the interval of a tone between *Meſe* and *Parameſe*, or our A and B, or the *French la* and *ſi*, placed a character called a flat on the line marked B, to ſhew that when found there, the voice or ſound was to riſe only a ſemi-tone from A to B moll or flat; which when that character was omitted, was to riſe a whole tone; and as this progreſſion has ſomething in it ſweeter and more tender than the whole tone, it is called molle or ſoft: 'twas for this reaſon that he placed a column called the moll or flat hexachord in his Gamut. See GAMUT.

After having added one chord below the *Proſlambanomenos*, or A of the ancients, called *Hypoproſlambanomenos*, he added four others above the *Nete Hyperbolæon*, or higheſt of their *Syſtem*, which made a fifth tetrachord; ſo that his *Syſtem* inſtead of fifteen or eighteen, contained twenty two ſounds; twenty diatonic, or according to the order of B ♮ natural, and two a ſemi-tone lower than natural; which changed the order of the notes according to the diſpoſition of beccare, and produced another called diatonic moll, or only B moll ♭; *i. e.* flat.

Meibomius, and after him *Bontempi*, will not allow *Guido* the glory of theſe inventions; but be that as it will, this *Syſtem* is exceedingly ingenious, having eaſed us of ſome difficulties, which, ſays Mr *Broſſard*, the ancient ſyſtems were troubled with, and is what has been ſo univerſally received, and ſo generally uſed for above ſix centuries. Notwithſtanding all this, there are indeed ſome few inconveniences attending it, to the number of three or four.

The firſt, ſays Mr *Broſſard*, was being obliged to uſe different names to the ſame notes, if the ſong ran higher than *la* or lower than *ut*; as at one time we called a note *re*, which but a minute before or after it muſt be called *la*; 'tis eaſy to judge what trouble this gave. An author in the laſt age called it with regard to chrildren, *Crux tenellorum ingeniorum.*

The ſecond, was that there were no chromatic chords therein but B flat.

It is much to be wondered at, continues that author, that *Guido*, who was ſo well verſed in the *Græcian Syſtem*, did not at leaſt introduce more than one, ſince they are ſo often even neceſſary in harmony or compoſitions of many parts; (the invention whereof is moſt generally attributed to him) nay, 'tis almoſt impoſſible to make good harmony without their aſſiſtance.

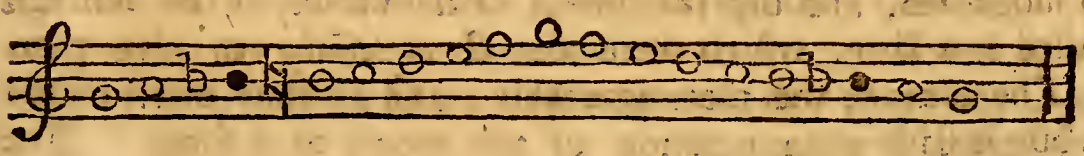
The

The third inconvenience, adds he, was the ſmall extent of his *Syſtem*, for ſince they have compoſed ſongs in parts, certain it is that neither the double octave of the ancients, or the additions which *Guido* made thereto, have compaſs enough; although in that extent are contained varieties enough for good harmony.

The laſt was, that all his notes were almoſt of equal value as to time, therefore he could not diſtinguiſh that variety of meaſures and time, (as at preſent) which are the greateſt beauties of a ſong.

To remedy theſe inconveniencies it was neceſſary to frm a fourth *Syſtem*, in which more chromatic chords were added, and which is no more than an augmentation or perfection of *Guido*'s; this *Syſtem* is what through the courſe of this work is called the *modern Syſtem*.

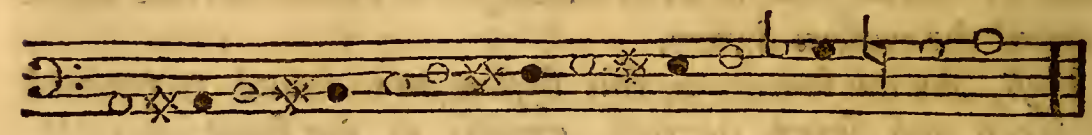
Firſt, As the ſounds of this *Syſtem* were found to proceed by ſeven and ſeven degrees, exactly at the ſame intervals, and might be repeated from octave to octave to infinity; a ſeventh ſyllable was added to *Guido*'s ſix, in the middle of the laſt age, called *ſi*; by means whereof, ſay the *French* Muſicians, we can eaſily expreſs every ſound in the octave, and make repetition thereof to what compaſs we pleaſe, without changing the names of any of the notes, or at leaſt very ſeldom; we ſay very ſeldom, becauſe ſome will have it, that when there is a flat after the cleff, or in the courſe of the piece upon the line of B, it intimates, that from A to B the voice is to riſe but a ſemi-tone, it ſhould, for diſtinction's ſake, rather be called *ſa* or *za*, than *ſi*: but many there are on the other hand, who content themſelves with raiſing or falling the voice or ſound a ſemi tone, and change not the name; and indeed if this riſe or fall be juſt, it matters not much what name the note goes by; ſo that *Guido*'s octave, with one chromatic chord therein, ſtood thus, aſcending and deſcending.



Secondly, It being found, that there was a chord placed between the *Meſe* and *Parameſe* of the ancients, or our A and B, which divided the interval of a tone that was between them, into two ſemi-tones; 'twas thought that chords alſo might be added as well between thoſe that were at the like diſtance from one another, *i. e.* had a tone between them; upon which they have not only inſerted the B mol, as in

Guido's

Guido's *Syſtem*, but alſo the chromatic chords of the ancient ſcale, that is, thoſe which divide the tones major of each tetrachord into two ſemi-tones; this was affected by raiſing the loweſt chord a ſemi-tone, by means of a double dieſis ♯, which was placed immediately before the note ſo to be raiſed, or on the ſame degree with it after the cleff: again, it having been found, that the tones minor terminating the the tetrachords upwards, were no leſs capable of ſuch diviſion, they added the chromatic chords ſo dividing the tones minor, to the ſyſtem; ſo that the octave then became compoſed of thirteen ſounds and twelve intervals, eight whereof are diatonic or natural, thus diſtinguiſhed by white notes O, and five chromatic thus by black ones O; and the dieſis prefixed.



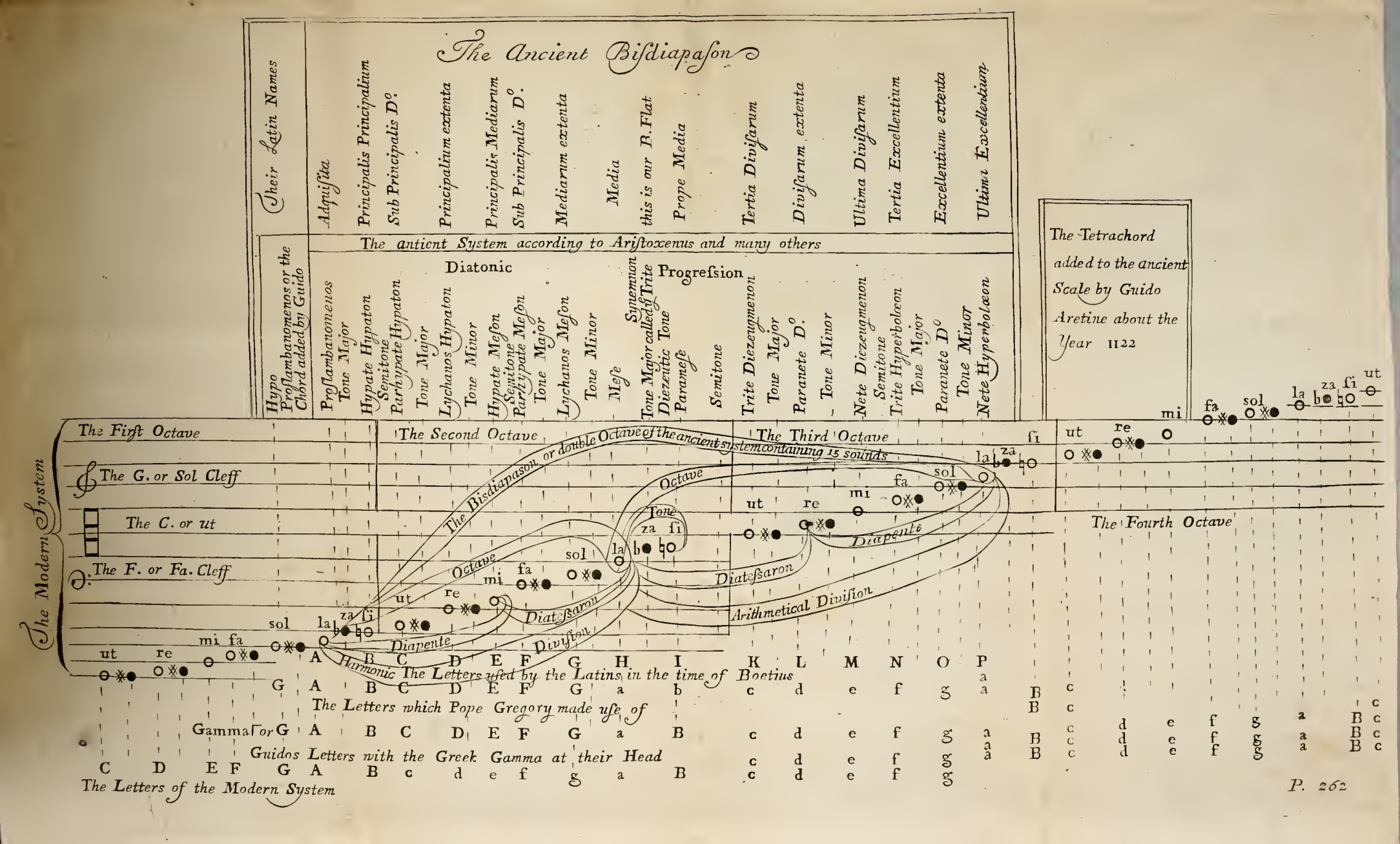
As to the enharmonic ſounds of the ancient *Syſtem*, moſt modern authors ſay they were ſo extreamly nice and difficult in practice, that they were entirely laid aſide. See ENHARMONIC.

Thirdly, To remedy the defects on account of the ſmall compaſs thereof, and that they might have chords enough to vary and multiply the parts which compoſe the harmony, they augmented the old number to twenty-nine diatonic or natural, and twenty chromatic; ſo that inſtead of four tetrachords and two octaves, which was the extent of the ancient ſcales, they have now eight, and four octaves compoſed like that above deſcribed, of eight diatonic and five chromatic ſounds; *i. e.* thirteen ſounds and twelve intervals. This is the uſual compaſs of Organs, Harpſichords, *&c.* But of late years even this number has been much encreaſed.

Fourthly, As the equality of *Guido*'s notes rendered a ſong too uniform, and deprived them of the variety of movements quick and ſlow, which were almoſt neceſſary to give pleaſure, and make the piece agreeable; and as they often cauſed a diſagreeable pronunciation of the words of a ſong. The famous *John de Muris*, Doctor at *Paris*, invented notes of different lengths about the year 1333. See NOTE and FIGURE.

We ſhall here endeavour to give the reader a general table of the four *Syſtems* above-mentioned, at leaſt in the manner they have deſcended to us, which may ſerve as an explanation of what has been ſaid thereon. *See the plate annexed.*

With


The Ancient Bisdiapason
Their Latin Names
Adquista
Principalis Principalium
Sub Principalis D°
Principalium extenta
Principalis Mediarum
Sub Principalis D°.
Mediarum extenta
Media
this is our B. Flat
Prope Media
Tertia Divisarum
Divisarum extenta
Ultima Divisarum
Tertia Excellentium
Excellentium extenta
Ultimi Excellentium
The antient System according to Aristoxenus and many others
Hypo Proslambanomenos or the Chord added by Guido
Diatonic Progression
Proslambanomenos Tone Major
Hypate Hypaton Semitone
Parhypate Hypaton Tone Major
Lychanos Hypaton Tone Minor
Hypate Meson Semitone
Parhypate Meson Tone Major
Lychanos Meson Tone Minor
Mese Synemmon Tone Major called Trite Diezeutic Tone
Paramese Semitone
Trite Diezeugmenon Tone Major
Paranete D°. Tone Minor
Nete Diezeugmenon Semitone
Trite Hyperboleon Tone Major
Paranete D° Tone Minor
Nete Hyperboleon
The Tetrachord added to the ancient Scale by Guido Aretine about the Year 1122
The Modern System
The First Octave
The G. or Sol Cleff
The C. or ut
The F. or Fa. Cleff
The Second Octave
The Third Octave
The Fourth Octave
The Bisdiapason or double Octave of the ancient system containing 15 sounds
Octave
Tone
Diapente
Diatessaron
Arithmetical Division
Harmonic Division
The Letters used by the Latins in the time of Boetius
The Letters which Pope Gregory made use of
Gamma or
Guidos Letters with the Greek Gamma at their Head
The Letters of the Modern System
ut re mi fa sol la b za fi
A B C D E F G H I K L M N O P
G A B C D E F G a b c d e f g aa BB cc dd ee ff gg aa BB cc
G A B C D E F G a B c d e f g aa BB cc dd ee ff gg aa BB cc
C D E F G A B c d e f g a B c d e f g

of the four *Syſtems* a
they have deſcended
of what has been ſai

With regard to this general *System*, it must be observed, that the fifteen diatonic chords, and the *Trite Synemmenon* of the ancients appear at first view; of which, those that have spaces between them, are distant from one another a tone; where the names thereof are close to one another, they have but a semi-tone between them.

The *Hypoproslambanomenos*, or *Gamma*, below the *Proslambanomenos* of the *Græcians*; and the tetrachord higher than their *Nete Hyperbolæon*, all added by *Guido Aretine*, as plainly appear.

In the third place, the usefulness of the lines and spaces in distinguishing the high sounds from the low ones, is sensibly apparent.

Fourthly, The figure and situation of the three most usual cleffs of the modern practice, are not less sensibly discovered: For 'tis plain, that all the notes on the lines, at the end whereof is placed the letter G, are called *sols*; as those on the line marked C at the beginning, are called *uts*; and those on the lines marked F, are *fas*; by which means 'tis easy to distinguish, by reckoning as well ascending as descending, what the other notes are called that are placed on the other lines or among the spaces. Again, it also clearly appears, that as the G cleff takes part of the third octave, and all the fourth 'tis destined for the higher sounds, and therefore is put when a piece is designed to be sung or played by a treble voice or instrument; and as the letter F takes in a part of the second octave and all the first, it is therefore used when the piece is to be sung by a bass voice or instrument: and lastly, as C is the middle, and takes in part of the second and third octaves, it is most properly the mark of a middle or tenor pitch of tune. See TREBLE, TENOR, and BASS.

Fifthly, Above each of the notes are placed the modern names, which shew, as the *French* have it, the usefulness of the seventh syllable *si*; by means whereof we can repeat and multiply the sounds to what length we please, either upwards or downwards, without changing the name of any particular note.

Sixthly, In this table are disposed not only all the diatonic or natural chords in the extent of the organ, but also the chromatic, or those that are either made moll by a flat ♭, or sharp by this character ♯; and for the better distinguishing the one and the other, the former are in white notes, the latter in black; and the whole being parted into four octaves, it appears at once, first in what octave any sound is situated, and next, precisely on what degree in that octave.

Seventhly,

Seventhly, Under all these are placed, *1st.* the letters of the *Latin System* in the time of *Boëtius*; *2d.* St *Gregory*'s; *3d.* the letters of *Guido*; and *lastly*, those used by the moderns; and which are often used for the *Tablature* of the Organ, especially among the *Germans*, *Sweeds*, and *Saxons*. See TABLATURE.

Eighthly, After having given you the intervals between each sound and the next in the diatonic progression, we then fix the larger intervals, as fourths, fifths, *&c.* by means of semi-circles drawn from one sound to that in which it stands in any of those proportions when compared.

And *lastly*, The greatest convenience of this table is, that in case any one would know what name any note in our scale had in that of the ancients, or *è contra*, he may be satisfied in a moment: for suppose I would know what they meant by *Proslambanomenos*, I carry my eye down the dotted line perpendicularly, and find A at the end of it, so that what the ancients called by that long name, we call A; and if again I would know what name the *French si* had in their scale, I look up the dotted line, and find it was called *Paramese*. The former of these is the *la* of our lowest octave, the latter is the *mi* of our third, and their *Mese* is the *la* of our second; as is the *Nete Hyperbolæon* the *la* of our third octave.

Again, as yet we find many ancient manuscripts wherein the sounds are expressed by the letters of the *Latins*, of St *Gregory*, or of *Guido*, there is nothing to be done but to cast the eye over the table, to find at once both the name and situation it bears in the modern *System*.

It may here be observed, that if in examining the *Diapason* of Organ-Builders, Harpsichord-Makers, *&c.* (which is the scale whereby they regulate the lengths, thickness, tension, *&c.* of the matters they use) we meet with a large or majuscale C at the end of a line; and looking in the table for such C, we find that the line thus marked, is the measure of the pipe or chord destined to sound the *ut* of the lowest octave; if a small *c*, 'tis the *ut* of the second; if two *c c*, that of the third; if there be three *c c c*, 'tis for that of the *ut* of the fourth octave.

Besides these *Systems* there are many others mentioned by different authors, as *System maximum*, *immutatum*, *diatonicum*, *pythagoricum*, which perhaps may be only different appellations of what the *Greeks* called by the general name of *Bis diapason*, and in fact, the ancient *System* above explained.

SYSTEMA

SYSTEMA *Ugale*, invented by *Ariſtoxenus*. See TEMPERAMENT.

SYSTEMA *Riformato*, or *Syſtema participato*, or *temperato*, the ſame with that of *Ariſtoxenus*. See TEMPERAMENT.

Mr *Sauveur* invented another *Syſtem*, in which the octave was firſt divided into 43 parts, which he called *Merides*; and thoſe again into 301, by him called *Eptamerides*. This *Syſtem*, ſays Mr *Broſſard*, is very ingenious, but is very difficult in practice, and 'tis to be feared 'twill always have ſome difficulties. The curious may ſee it in the memoirs of the academy of ſciences of 1701.

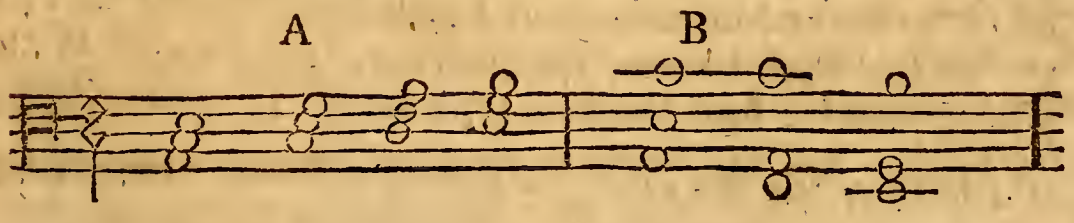
SYSIGIA, is a *Greek* term, that ſignifies the combining many ſounds together; which when ſtruck at the ſame time, though different in the degree of tune, are ſo proportioned among one another, as that their conſonance, *i. e.* joint ſounding, affects the ear with pleaſure.

This is what, ſays Mr *Broſſard*, late writers ſeem apt to think the ancients knew very little of; nay, ſome preſume that 'twas entirely unknown to them, and is what the moderns call accord. See ACCORD or CONCORD.

There are many kinds, as perfect or imperfect; the perfect is that wherein none but good concords are uſed, ſuch as thirds, fifths, and eighths. The imperfect, is when the ſixth is heard; there is alſo a falſe *Syſigia*, which is when ſome diſcords ſtrikes the ear, as ſeventh, ſecond, ninth, and all intervals that are either redundant or defective.

SYSIGIA again is either ſimple or compound.

The *ſimple Syſigia*, is when two concords at leaſt are heard together, and conſequently no leſs than three ſounds, as third and fifth; and this is done either immediately, which is called the *harmonical triad*, or in a more diſtant manner, when the upper ſounds are one or more octaves higher; examples of the firſt are marked A thoſe of the latter B.



This diſtant poſition has not a bad effect for the third, but for the fifth it is not ſo well; and generally ſpeaking, the more immediate or the nearer one another theſe accords are, the better, eſpecially in accompaniments.

The compound accords, are when one or more of the ſounds of the harmonical triad are doubled, or raiſed one or more octaves higher than their natural ſituation; and this again may be done in different manners.

1*ſt*. When only one of the ſounds of the triad is doubled, the piece is deſigned for four parts; if the baſs ſound be doubled, *i. e.* if the octave is added to the third and fifth, 'tis a perfect accord, as containing all the good concords in the extent of the octave; if the ſound that makes the fifth is doubled inſtead of the octave, 'tis imperfect, but yet tolerable; but the third ſhould ſeldom or never be doubled.

2*d*. If two ſounds of the harmonical triad are doubled, the piece is made in five parts, in which caſe, the ſound that makes the fifth is doubled, rather than that which makes the octave, after having doubled the baſs with the octave; which indeed ought not to be doubled but in caſe of need.

3*d*. If all the ſounds are doubled, 'tis for a compoſition of ſix parts, and therein the ſound that makes the third may as regularly be doubled as the fifth.

Laſtly, If the piece be for ſeven or eight parts, then after having doubled all the ſounds of the harmonical triad, one or two octaves higher are doubled, or any of the ſounds that ſhall be moſt proper.

T.

T Stands for *Tutti*, all, or altogether. See TUTTI. It is alſo uſed to mark the tenor, and has the words *primo*, *ſecondo*, or the figures 1°, 2°, to ſignify the firſt or ſecond tenor.

The letter T, or *tr* is often uſed likewiſe to ſignify a ſhake to be made on any ſound, and is placed over the note ſo to be ſhook on, *t* or *tr*, and here 'tis an abbreviation of the word *Trillo*.

TABLATURA, the old way of ſetting down muſical compoſitions with letters inſtead of notes; nay, ſome even call the preſent way of writing muſic in notes *Tablature*, though with no great propriety. See TABLATURE.

TABLATURE, in general ſignifies when to expreſs the ſounds or notes of a compoſition, we uſe the letters of the alphabet, or any other character, though not uſual in the modern muſic. See SCORE.

But in a ſtricter ſenſe, *Tablature* is the manner of writing a piece of muſic for the Theorbo, Lute, Guittar, Viol, or the like, which is done by writing on parallel lines (each of which repreſents a ſtring of the inſtrument) certain letters of the alphabet, whereof A marks that the ſtring is to be ſtruck open, *i. e.* without putting the finger of the left hand on the neck. B ſhews that one of the fingers is to be put on the firſt ſtop, C on the ſecond, D on the third, and ſo on through the octave.

The *Tablature* of the Lute is wrote in letters of the alphabet, and that of the Harpſichord in common notes with figures over their heads, though the *Germans*, *Saxons*, *Swedes*, *&c.* who ſeldom or never uſe our notes, and who have rendered themſelves famous for their accurate practice and knowledge of this ſort of writing, uſe it not only for the Lute, Baſs-viol, *&c.* but alſo for the Organ and Harpſichord, placing plain letters without lines. See LUTE and HARPSICHORD.

TABOR, *Tabour* or *Taborin*, a ſmall kind of drum. See TYMPANUM and DRUM.

TACET, ſignifies *let it be ſilent*, from *Tacere*. This word is often met with in *Italian* pieces inſtead of a reſt or pauſe, eſpecially when ſome part of a ſong is too long to be marked with pauſes, though a ſilence of that part be required; it

it usually signifies that a whole part is to lie still. Thus *Christe Tacet, deposuit Tacet*, intimates that while one or more parts are performing the *Christe*, or the verse *deposuit*, &c. the part in which 'tis put should be silent.

TACET, is a term purely *Latin*, though the *French* have engrossed it to signify a rest or silence in general, and indeed it signifies the same as the *Italian Tacet*. See TACET.

TACT, is a *German* word which signifies *measure*. See MEASURE, BATTUTA and METRON.

TACTUS or *Mensura*. See MEASURE.

TAGLIATO *cut, cleff*, this term the *Italians* make use of to name the signs of the measure, which the *French* call *Barré*; 'tis when the character of the time is thus marked with a perpendicular line drawn down it's middle: this is the mark of common time pretty quick, which contains a breve, or it's quantity in less notes, in each bar, therefore called *alla breve*. See COMMON and TIME.

TARDO, signifies *slow*, and is much the same movement as *largo*. See LARGO.

TASTATURA, the whole range of keys of Organs, Harpsichords, &c. See ORGAN, HARPSICHORD and KEY.

And hence those pieces which a musician plays by way of prelude or introduction came to be called *Tastature*, being for no other purpose than to try if the instrument be in tune. See FANTASIA, PRELUDE and RICERCATA.

TASTO, the touch or part of any instrument whereon, or by means of which it's notes are made to sound, be it on the neck, as Lutes, Violins, &c. which are called fixed and immoveable; or the front of Organs, Spinets or Harpsichords, where the keys are disposed to raise the jacks, called moveable touches; and is properly no more than the finger-board of of each.

The *Italians* often put the words *Tasto solo* in their thorough basses, to signify that the instruments that can accompany their accords, as the Lute, Organ, &c. are only to strike a single sound, from that place, till they find cyphers or the words *accordo* or *accompanimento* placed in their part, which intimate that there the accords are to be begun.

TATTO, the same with *Tactus*. See BATTUTA or MEASURE.

TATTOO, *i. e. Tapto*, a beat of Drum at night to advertise the soldiers to retreat or repair to their quarters in a garrison, or to their tents in a camp. See DRUM.

To TEMPER. See TEMPERAMENT.

TEMPERAMENT, or *Tempering*, in muſic, the accomodating or mending the imperfect concords by transferring to them part of the beauty of the perfect, in order to remedy the defects of all muſical inſtruments whoſe ſounds are fixed.

The degrees of the octave, which by *Euclid* are called it's elements, as being the ſmalleſt intervals that, among us, it is reſolved into, are two greater ſemi-tones, and three greater tones and two leſs. See MUSIC, OCTAVE, and TONE.

Now the different ſituations of theſe elements, with reſpect to each other, occaſions that intervals or concords of the ſame names, as thirds or fourths do not conſiſt of the ſame degrees or elements, though there be always the ſame number of them; but ſome fourths or fifths for inſtance are perfect and others not.

To mend theſe imperfect concords muſicians have bethought themſelves to temper, that is, to give them part of the agreeableneſs of the perfect ones; in order to this they take a medium between the two, and this they call a *Temperament*, which neceſſarily produces a new diviſion of the octave, or, which is the ſame thing, new elements.

For inſtance, whereas naturally it's elements are the greater ſemi-tone and the greater and leſs tones; they take a middle tone formed of the greater and leſs; and the only elements now are the greater ſemi-tone and this mean tone; which renders the five intervals that are tones equal, and thoſe that are ſemi-tones leſs unequal to theſe.

One might divide alſo each of theſe five tones of the octave into ſemi-tones, which joined to the two it naturally has make twelve, in which caſe the whole octave would be divided into twelve equal parts, which would be mean ſemi-tones.

TEMPERAMENTO, ſays Mr *Broſſard*, is what the *Italians* otherwiſe call *Participatione*, we generally call it *bearing*: they therefore call the modern ſyſtem, *Syſtema Temperato*, or *Participato*, becauſe 'tis founded on temperature; that is, on the diminution of ſome intervals, and the enlarging of others; which makes it participate of the *diatonic* and *chromatic* ſyſtems.

The better to underſtand what is meant hereby, 'tis to be obſerved, 1*ſt*. that among the ancients, there were three ſects, who had very different opinions concerning the preciſe compaſs or extent of each interval.

The firſt of theſe were the *Pythagoreans* diſciples of *Pythagoras*, who would have it that reaſon alone was the proper judge of ſounds and their proportions, and conſequently, that the forms of intervals were all rational, *i. e.* they admitted none but ſuch as they could demonſtrate either arithmeti-

cally

cally by numbers, or geometrically by lines; and that therefore the fifth muſt always have the porportion of 2 : 3 the fourth that of 3 : 4, the tone minor 9 : 10, the tone-major that of 8 : 9 exactly; and beſides theſe, they fixed the proportion of many other intervals, which have afforded diſputes for as many mathematicians.

But the ear (the judgment whereof is very nice) does not agree to what they ſo fixed. *Ariſtoxenus*, *Ariſtotle*'s follower, a little time after that, thinking that as ſound was the chief object of the ear, the ear therefore was the propereſt judge, and gave himſelf no trouble about what the *Pythagoreans* ſaid of reaſon; obſerving that if the fifth was too great or ſtrong, or the fourth too ſmall or weak, they did not greet the ear with pleaſure; he therefore thought it neceſſary to diminiſh the one, to help out the other. And again, thinking that as the ear could find no ſenſible difference between tones major and minor, it was needleſs to divide them in that manner, and thereupon fixed them on an equality. This was the riſe of what the *Italians* call the *Syſtema Ugale*, which is the ſtate in which our Organs and Harpſichords ſtand at preſent, and opinion of the ſecond ſect which even now has many adherents.

At length *Ptolemy* and *Dydimus*, ſeeing that the *Pythagoreans* and *Ariſtoxenians* gave into extremities in their opinions, equally abſurd, taught, that ſenſe and reaſon were to be conſidered not as ſubject to each other, but as inſeparable companions that muſt agree to judge of ſounds. This conſideration ſet them to work (though ſomething differently) to fix the ancient *diatonic* ſyſtem in ſuch a manner, as that reaſon and the ear might be ſatisfied, or, at leaſt contented at the ſame time; they by each others aſſiſtance made a new ſyſtem, by the *Italians* called *Syſtema reformato*, the curious may ſee the proportions thereof in *Zarlin*, *Kercher*, *&c.* but more clearly in the 93d page of *Bontempi*'s *Hiſtoria Muſica*. In which alſo may be ſeen the proportions of the *Pythagorean* and *Ariſtoxenian* ſyſtems.

It muſt be obſerved, *Firſt*, that in all theſe ſyſtems the fourth was compoſed diatonically of three intervals, one ſemitone, one tone major, and one minor. See FOURTH.

Second, That *Ptolemy* and *Dydimus*, among all their reformations, thinking that the tone minor could not be divided into two ſemi-tones, put but one chromatic ſound in the fourth, which divided the tone-major into two ſemi-tones, one major the other minor, therefore there was a ſort of void in each tetrachord.

It being ſince found neceſſary to divide the minor tone into two ſemi-tones, to which end 'twas thought fit to enlarge the fourth, and diminiſh the fifth, but no one had hitherto introduced ſuch an alteration into the ſyſtem, either from regard they had for antiquity, or for ſome other cauſe. And this perhaps was the reaſon that the *Romans*, who were bred up to rapine and wars, and 'till they conquered *Greece*, were an unpoliſhed illiterate people, neglected this beautiful ſcience; but this neglect may indeed rather be imputed to ignorance than any thing elſe, for they had no ſooner ſubdued *Greece* by arms, being exceeded by it in learning, but they began out of envy to ſtudy arts and ſciences, moſt of which they brought to great perfection; but of this they have left us only a few treatiſes, and thoſe ſeem rather abridgments or tranſlations of what the ancient *Greeks* wrote, than any new productions of their own.

At length a very learned man (whoſe name, ſays *Bontempi*, is not mentioned in hiſtory) perceiving that the ear was not diſpleaſed if the fifth was a little diminiſhed, that is, if it was not quite of ſo great an extent, found out an admirable *Temperament*, which rendered the ſecond tone of the fourth equal to the firſt, by giving the fourth a little greater extent than it naturally had from it's mathematical form of 3:4; which tone conſequently admitted one chromatic chord which divided it into two ſemi-tones. This fourth ſyſtem is called by the *Italians Syſtema Temperato*.

By the help of this addition, *i. e.* of one chromatic chord, the octave is diviſible into twelve ſemi-tones, without any void in or between the two fourths whereof 'tis compoſed; and at the ſame time by means hereof two of the *genera*, *viz.* *Chromatic* and *Diatonic* are brought into one ſyſtem, for which reaſon 'tis again called *Syſtema Participato*, or in *Participatione*.

It would afford matter enough for diſpute to prove whether this *Temperament* have the beauties and conveniencies 'tis generally thought to poſſeſs; for firſt by this the ancient *Diatonic genus* inſtead of being improved is utterly ſpoiled, having it's intervals improperly diminiſhed and enlarged, and it's mathematical forms robbed of their juſtneſs, which of conſequence muſt have likewiſe taken from the *Chromatic* many of it's excellencies, by reaſon it's ſemi-tones have not their juſt ratios, for in this muſic may be compared to architecture; if ſuch a pillar, column, *&c.* require a certain proportion to make it beautiful, and even agreeable to the eye, the more is added or diminiſhed in that pillar takes off from it's ſymetry and renders it diſagreeable, yet not ſo much ſo as to ſhock the ſight; ſo in muſic when the fifth or the fourth have

their

their juſt proportions, they greet the ear with more pleaſure, than when according to this temperament, the one is either diminiſhed or the other enlarged; yet by this alteration they do not become ſo diſproportioned as not to have a pleaſing affect, tho' that be not ſo ſtrong as it might otherwiſe have been.

Mr *Broſſard* is of another opinion, for, ſays he, it is ſtrange that the *Græcians*, who in all other points of this art ran ſuch great lengths, did not introduce ſo ingenious, and at the ſame time ſo natural an invention, into their ſyſtem; and this, ſays he, agrees with what *Horace* ſays in theſe words.

Nec minimum meruêre decus Veſtigia Græca,
Auſi deſerere, &c.

As to the quantity which is to be added to, or deducted from the fifth, fourth, and other intervals, we ſhall not here pretend to determine: *Le Sieur Loulie* of *Paris*, having writ an expreſs treatiſe on this ſubject, printed at *Amſterdam*, wherein the curious may find many learned demonſtrations on what we have called *Temperament*, and how to find mechanically what is commonly called *partition*; and alſo his monochord, which he calls *ſonometer*. See alſo Mr *Saveur*'s Syſtem, in the *Memoirs of the Academy of Sciences of* 1701.

TEMPERATO. See SYSTEM and TEMPERAMENT.

TEMPI, as a *quatro tempi*. See TEMPO or TIME.

TEMPO. See TIME, being no more than the *Italian* word for it.

TEMPO *di gavotta, di minuetto, — in the time or manner of a gavotte* or *minuet*. See GAVOTTA and MINUET.

TEMPOREGIATO ſometimes ſignifies, that the Muſicians who accompanies the voice, or the perſon who beats the meaſure, ſhould prolong ſome particular part thereof, to give the actor or ſinger room to expreſs the paſſion he is to repreſent, or for him to introduce ſome graces by way of ornament to the piece that is given him, or to perform ſuch as are marked in his book, *&c.*

TENDERMENT, *tenderly, gently*; as much as to ſay, *ſing or play after a ſoft, ſweet, gentle, moving and affecting manner*. See AFFETUOSO.

TENORE, the firſt mean or middle part; or that which is the ordinary pitch of the voice, when neither raiſed to a treble, or lowered to a baſs. See PART and MUSIC.

The

The *Tenor* is commonly marked in thorough baſs with the letter T.

This is a part which almoſt all grown perſons can ſing; but as ſome have a greater compaſs than others, either upwards or downwards; others are confined to a kind of medium, and others can go equally high or low. Hence Muſicians make a variety of *Tenors*, as a low, a high, a mean, a natural *Tenor*: to which may be added, a Violin *Tenor*, *&c.* for inſtruments.

The *Italians* uſually diſtinguiſh two kinds of *Tenor*; *Tenore primo*, 1°, or *p°*, which is our upper *Tenor*; and *Tenore ſecondo*, 2°, 11°; confounding all the reſt under the word *Baritono*. See BARITONO.

TENORE *Concertante*, is the *Tenor* of the little chorus, in which are all the recitos of the grand chorus; if theſe are divided among many voices or inſtruments, to diſtinguiſh, they ſay *Tenore primo* or *ſecondo*, *&c.* as,

TENORE *primo*, *ſecondo*, *&c. concertante*; the *Italians* make uſe of this phraſe, when the parts are different in the grand chorus, which often happens in a compoſition of ſeveral parts.

TENORE *ripieno*, is the *Tenor* of the grand chorus.

TENORE *primo*, *ſecondo choro*,—*the Tenor of the firſt and ſecond chorus*; thus the *Italians* ſay of a *Tenor*, when they make a part of each chorus in compoſitions of three or more parts.

TENORE *Viola*, or *Violina*, — *a Tenor Viol*, or *Violin*.

TENOR we often uſe for the perſon who ſings that part in a concert, and for an inſtrument proper to play it.

TENORISTA, the perſon who ſings or plays the tenor part in a concert.

TERCET, a third. See THIRD.

TERNARIO TEMPO, triple time. See TIME and TRIPLE.

TERNARY MEASURE. See MEASURE.

TERTIA. See TRITE.

TERTIA, *Conjunctarum.*
TERTIA, *Diviſarum.*
TERTIA, *Excellentium.*
} See SYSTEM and TRITE.

TERZA, ſignifies *third*, or the number *three*; it alſo denotes a ſong, air, or tune, compoſed in three parts.

Seſqui TERZA. See SESQUI, EPITRITO, and PROPORTION.

TERZETTO, a little air or tune in three parts. See TRIO.

TERZO, for three, or in three parts, as *ill Terzo*, or *un Terzo a trio*, or compoſition for three voices or inſtruments;

ments; or ſometimes a third part, as *un Terzo di battuta*, — *a third part of the bar*. See TRIO.

TESTO, the *text* or *ſubject*; this word is applied by the *Italians* to the words of a ſong, on or to which ſome air or tune, either melody or harmony is to be compoſed. It is a matter of great concern to underſtand well how to appropriate or adapt the muſic to the words of a ſong, to expreſs the ſenſe; and make a juſt application of the long and ſhort ſyllables to the notes and times with which they are to be connected.

But this branch of the ſcience, which depends greatly on the knowledge of poetry, has lain a long time almoſt unregarded, and even at preſent very little care is taken in this point in the modern muſick; which is ſomewhat wonderful, ſince 'twas to this that the ancients attributed the extraordinary effects of their muſic; for by them this branch was moſt accurately obſerved, and by this they regulated and governed their meaſure, ſo that they might produce the deſired effects.

TESTUDO, was particularly uſed among the poets, *&c.* for the ancient Lyre; by reaſon 'twas originally made by it's inventor *Mercury*, of the back or hollow ſhell of a *Teſtudo aquatica*, or Sea Tortoiſe, which he accidentally found on the bank of the *River Nile*. See LYRE.

Dr *Molyneux* has an expreſs diſcourſe in the *Philiſophical Tranſactions*, to ſhew that the tortoiſe-ſhell was the baſis of the ancient Lyre, and that the whole inſtrument from thence had the name *Teſtudo*; which account lets ſome light into an obſcure paſſage in *Horace*, *Od.* 3. *lib.* 4.

O Teſtudinis Aureæ,
Dulcem quæ Strepitum, Pieri, temperas.
O mutis quoque piſcibus,
Donatura Cygni, ſi libeat, ſonum.

TETARTOS, or TETARTUS. See PROTOS.

TETRACHORD, in the ancient muſic, a concord conſiſting of three degrees or intervals, and four terms or ſounds; called by the ancients alſo (more properly) diateſſaron, and by us a fourth. See FOURTH.

In the ancient ſyſtem, the fourth, as has been ſaid, was diatonically compoſed of four terms and three intervals; the loweſt whereof was a ſemi-tone, the higheſt a tone minor, and the middle one a tone major, or *è contra*; for the extreams being fixed, the middle ſounds alone were changeable.

This order of the three intervals was found ſo eſſential and neceſſary to form the *Tetrachord*, that they introduced another ſound

ſound, which divided it's tone major into two ſemi-tones, and which is our B flat. See TRITE SYNEMMENON and B mol.

The ancient ſyſtem contained four principal *Tetrachords*, which with the *Trite Synemmenon* made five, which they called *Hypaton*, *Meſon*, *Synemmenon*, *Diezeugmenon*, and *Hyperbolæon*; their names are rendered in *Latin* by *Albinus* thus: *Hypatas*, ſays he, are *Principales*, *Meſas medias*, *Synemmenas conjunctas*, *Diezeugmenas disjunctas*, *Hyperbolæas excellentes*. See HYPATON and SYSTEM.

It may here be obſerved, that ſince the diviſion of the tone major by *Tritę Synemmenon* into two ſemi-tones, and the octave into twelve intervals, in thirteen ſounds; the word *Tetrachord* is no more uſed than with regard to the ancient ſcale.

This interval had the name of *Tetrachord* given it with reſpect to the Lyre and it's chords. See LYRE, CHORD, and DIATESSARON.

Ancient authors make frequent mention of *ſynaphe* or conjunction, and *diezeuxis* or disjunction, of the *Tetrachord*. To conceive their meaning it muſt be obſerved, that two fourths are ſaid to be conjoined when the ſame chord is the higheſt of the loweſt, and loweſt of the higheſt fourth; as is the caſe of the two fourths that compoſed the ancient heptachord or ſeventh. See LYRE.

But when the two fourths had no common chord, but on the contrary had each their different ones to begin and end with; ſo that between theſe two there was an interval of a tone major, the *Tetrachord* was ſaid to be disjoined, which is the caſe in the two fourths, whereof the octachord or octave is compoſed. See OCTAVE. *Bacchius* ſenior is very expreſs upon this ſubject. See SYNAPHE and DIEZEUXIS.

The word is formed of the *Greek* τέτρα, *four times*, and χορδὴ *chord or ſtring*. See CHORD. Again, ſee TRITE, SYSTEM, FOURTH, *&c.*

What has been ſaid thus far of the word *Tetrachord*, is to be underſtood of it as being an interval in muſic; but the word in a litteral ſenſe, ſignifying any thing that has four ſtrings, may be with great propriety applied to the Lyre in it's primitive ſtate, *i. e.* when it had but four chords; the diſpoſition whereof, on the ratios they bore to one another, have given room for many diſputes among the learned in the ſcience; ſome there are who are ſatisfied with that given under the article LYRE, which others look upon as merely fabulous and hiſtorical; which latter, think the *Tetrachord* in this ſenſe, had theſe proportions following: that the firſt was to be the ſecond, a fourth as 4 : 3; the ſecond to the third, a tone

major, as 9 : 8 ; the third to the fourth, a fourth ; ſo that from the firſt to the laſt was an octave, and from the firſt to the third, a fifth, as 3 : 2 ; from thence to the laſt, a fourth, here is that octave harmonically divided ; in the former caſe, where from the firſt to the ſecond was a fourth, and from thence to the laſt a fifth ; it was ſaid to be arithmetically divided. See HARMONICAL DIVISION.

TETRACHORDON. See TETRACHORD.

TETRACHORDON *Diviſarum, Excellentium, Mediarum, Principalium & Conjunctarum.* See SYSTEM, TRITE SYNEMMENON, and GENUS.

TETRADIAPASON, *i. e. fourfold Diapaſon*, a muſical chord, otherwiſe called a quadruple eighth, or a nine and twentieth.

TETRATONON, the ſuperfluous fifth may be thus called, as containing four tones. See QUINTA, DIAPENTE, or FIFTH.

TEXTURA. } See TESTO and USUS.
TEXTUS. }

THEORBO, or THIORBA, a muſical inſtrument made in form of a Lute, except that it has two necks or juga ; the ſecond or longeſt whereof ſuſtains the four laſt rows of chords, which give the deepeſt and graveſt ſounds. See LUTE.

The *Theorbo* is an inſtrument which for this laſt ſeventy or eighty years has ſucceeded the Lute in playing thorough baſſes. It is ſaid to have been invented in *France* by the Sieur *Hotteman*, and thence introduced into *Italy*.

The only difference between the *Theorbo* and Lute is, that the former has eight baſs or thick ſtrings, twice as long as thoſe of the Lute, which exceſs of length, renders their ſound exceeding ſoft, and keeps it up ſo long at a time, that 'tis no wonder many prefer it to the Harpſichord itſelf ; at leaſt it has this advantage over it, that 'tis eaſily removed from place to place.

All it's ſtrings are uſually ſingle, tho' there are ſome who double the baſs ſtrings with a little octave, and the ſmall ſtrings with an uniſon ; in which caſe it bearing more reſemblance to the Lute than the common *Theorbo* ; the *Italians* call it *Archileuto* or *Archlute*.

The word is formed of the *French Theorbe*, of the *Italian Tiorba*, which ſignifies the ſame thing ; and is, as ſome will have it, the name of it's inventor.

THEORY, *Theoria*, a ſimple ſpeculation of the objects of any art or ſcience, which is the conſidering or examining

the

the eſſence, nature, and properties thereof, without ariving at it by a practice of the art itſelf.

THEORICO, a perſon who only applies himſelf to the theory of any art; *Muſico Theorico*, ſay the *Italians*, is a Muſician, who not only ſtudies the ſcience in private, but alſo writes new treatiſes on muſic, or comments upon thoſe of the ancients to endeavour at an explanation of their dark paſſages; tho' at the ſame time perhaps he may be an excellent practicioner. See PRATTICO.

THESIS, a *Greek* term, ſignifying the fall of the hand in beating the meaſure; the *Latins* call it *Depreſſio*. See ARSIS and PER.

Per THESIN. See PER and FUGA.

THIORBA. See THEORBO.

THIRD, an imperfect concord reſulting from a mixture of two ſounds, containing two degrees or intervals, and three terms or ſounds. See CONCORD and INTERVAL.

The *Third* the *Italians* call *Terza*, the *French Tierce*, and the *Latins Tertia*; it has no general name in *Greek*. It is the firſt of the imperfect concords, *i. e.* of ſuch as admit of majority and minority, without ceaſing to be concord: and hence 'tis diſtinguiſhed into two kind.

The firſt which the *Italians* call *ditono* (from the *Greek ditonon*) or *Terza maggiore*, and we the greater *Third*, is compoſed diatonically of three terms or ſounds, containing two degrees or intervals, one whereof in the ancient ſyſtem was the greater tone, and the other leſs; but in the modern ſyſtem or *ſyſtema Temperato*, they are both equal as *c*, *d*, *e*; *i. e.* on inſtruments of fixed ſounds, for on others they are diſtinguiſhed. See TONE and SEMI-TONE.

Chromatically it is compoſed of four ſemi-tones, two whereof greater and two leſs; it takes it's form from the ratio *ſeſqui quarta*, 4 : 5.

The ſecond *Third*, which the *Italians* like, the *Greeks* call *Trihemitono*, or *Semiditone*, or *Terza minore*, and we the leſſer *Third*, is compoſed like the former of three terms or ſounds, and two degrees or intervals; but thoſe degrees diatonically make but a tone and ſemi-tone major, and chromatically three ſemi-tones, two greater and one leſs, as *d*, *e*, *f*, or *d*, *f*; it takes it's form from the ratio *ſeſqui quinta*, 5 : 6.

Both thoſe *Thirds* are of admirable uſe in melody, and make as it were the life and foundation of harmony. See MELODY and HARMONY.

It is here to be remarked, that the *Third* minor may be either harmonical or natural; as when the tone is it's loweſt interval, and the ſemi-tone it's higheſt, as *d*, *e*, *f*, or *a*, *b*, *c*;

or

or arithmetical and flat, when on the contrary, the ſemi-tone is below and the tone above, as *e*, *f*, *g*, or *b*, *c*, *d*.

They are uſed agreeably, both aſcending or deſcending; and that either *di grado*, or ſounding all their degrees, as *c*, *d*, *e*, or *diſalto*, skipping the middle ones, as *c*, *e*.

But it is to be obſerved, that the greater *Third* has ſomething in it gay and ſprightly in riſing, and ſomewhat heavy and melancholly in falling; the leſſer *Third* on the contrary has ſomething ſoft and tender in riſing, and ſomething brisk in falling. For the uſe of the greater and leſs *Thirds* in the ſeries of the ſcale, ſee SCALE.

There are two kinds of *Thirds*, that are diſſonant and vicious, the firſt only compoſed of two greater ſemi-tones, and conſequently of a ſemi-tone leſs than the leſs *Third*; this is called the defective *Third*, from *g* to *b* flat.

The ſecond on the contrary, has a ſemi-tone more than the greater third, and is therefore called the redundant or ſuperfluous *Third*, from *f* to *a* ♯.

The *defective Third* is very frequent in *Italian* ſongs, eſpecially thoſe compoſed for inſtruments; but 'tis not to be uſed without neceſſity and a deal of diſcretion. The redundant *Third* is abſolutely forbidden.

In the ancient ſyſtem, ſays Mr *Broſſard*, all theſe ſpecies of *Thirds* had but one double, which was the tenth, but in the modern they have *triplicate*, *quadriplicate*, *&c.* See INTERVAL.

A *Third* minor is marked thus in thorough baſſes, 3 ♭, or ♭ 3, and ſometimes only thus ♭; the *Third* major 3 ♯, or ♯ 3, or alſo ♯.

When a note in the baſs or other part is ſigned ♯, it is to have a ♯ *Third*, or where the *Third* is naturally flat if this ♭ be placed with it, it ſhews that the *Third* is to be diminiſhed; and if when the *Third* is naturally major, this be placed there ♯, 'tis to be ſuperfluous or redundant; both of theſe are very ſeldom done.

The *Third*, as well major as minor, have very fine effects in harmony, and may be called the foundation thereof; whence 'tis permitted, to make as many *Thirds* after one another, as one pleaſes, either to the baſs, or ſome higher part.

Our antients, ſays Mr *Broſſard*, *i. e.* thoſe ſince *Guido*, among their other rigid precautions, tyed themſelves to two rules with reſpect to the uſe of *Thirds*; the firſt was, that they were to be made in conjoint degrees; the ſecond, that both major and minor were to be ſhook on; to the end, that there might be a variety, and that the one might ſtrengthen and make the other apparent. But the moderns, ſays he, have

have cleared themſelves of theſe niceties, and at preſent, make as many *Thirds* as they pleaſe in disjoint or conjoint degrees, and that without ſhaking, and uſe three, four, or more following *Thirds* major without any ſcruple, becauſe ſo many *Thirds* cannot but have many natural and accidental notes, which difference alone, is ſufficient to form infinite varieties in the agreements of the harmony.

'Tis one of the moſt indiſpenſable rules of a *trio* or compoſition for three parts, that the *Third* either major or minor be heard in ſome part of every meaſure, whether to the baſs, or between the two upper parts: but the ſixth being a *Third* reverſed, may ſometimes ſupply it's place, if any following part of the ſong or any particular expreſſion require it.

And hence 'tis, that the *Third* may prepare, accompany, or reſolve, moſt of the diſcords; but more properly the ſecond, falſe fourth, or tritone, falſe fifth, ſeventh, *&c.* See each in it's proper place.

And laſtly, by this means we may paſs from any concord to a *Third*, and from the *Third* to any concord, at pleaſure.

But it may here be obſerved, 1*ſt.* that when the baſs or lower part riſes from a fourth, or falls from a fifth to an octave, the preceeding *Third* is to be major rather than minor; 2*d.* when we would paſs from the *Third* to the fifth by a contrary motion, the third minor is more proper to be uſed than the major; for by this means we avoid the falſe relation of the tritone; 3*dly*, that the dominant of every mode naturally requires a *Third* major, for if the *Third* minor be uſed, it intimates that the mode is to be changed quickly after it.

It muſt here again be obſerved, 1*ſt.* that the *Third* in general has not ſo good an effect in the low parts, or thoſe that lye near the baſs, as in thoſe remote from it, at the diſtance of an octave, *i. e.* that the ſimple *Third* is good, but much better when double or tripled, *&c.* 2*dly*, that the ſimple *Third* minor has ſomething in it ſo ſad and mournful, eſpecially in low or grave ſounds, that 'tis by ſome thought a diſſonant interval, and accordingly uſed in lamenting doleful expreſſions. And as when it is doubled, tripled, *&c.* it has a little more life, 'tis uſed in tender and affecting ſtrains; 3*dly*, the ſimple *Third* major is really ſtrong and ſonorous, and therefore has a much better effect in lively brisk airs than the third minor, eſpecially if doubled, *&c.* and beſt of all when uſed in ſome of the high parts of the compoſition.

As to the defective *Third*, 'tis ſometimes uſed inſtead of the *Third* minor, and in harmony is to be uſed with more diſcretion than in melody; but the redundant or ſuperfluous *Third*, as has been ſaid, ought ſeldom or never to be heard.

THOROUGH BASS, is that which goes quite through the Compoſition, that is, continues to play or ſing both during the airs, recitatives, and to ſuſtain the chorus. See BASS.

THRENODIA, a mournful funeral ſong. See SONG.

TIERCE. See THIRD.

TIME is an affection of ſound, whereby we denominate it long or ſhort, with regard to its continuity in the ſame degree of tune. See TUNE and SOUND.

TIME and *Tune* are the greateſt properties of ſound, on whoſe differences or proportions muſic depends: Each has its ſeveral charms, where the time or duration of the notes is equal, the differences of tune are alone capable of entertaining us with endleſs pleaſures.

And of the power of time alone, *i. e.* the pleaſures ariſing from the various meaſures of long, ſhort, ſwift, and ſlow, we have an inſtance in the Drum, which has no difference of notes as to tune, See TYMPANUM.

TIME is conſider'd either with reſpect to the abſolute duration of the notes, that is, the duration conſidered in every note by itſelf, and meaſured by ſome external motion foreign to muſic, in reſpect to which the compoſition is ſaid to be quick or ſlow; or it is conſider'd with reſpect to the relation, quantity or proportion of the notes compared with one another. See NOTE.

The ſigns and characters by which the *time* of notes is repreſented, are ſhewn under the article *Character*, where their names, proportions, *&c.* are alſo expreſſed.

A ſemi-breve, for inſtance is marked to be equal to two minims, and a minim to two crotchets, a crotchet to two quavers, ſo on, and ſtill in a duplicate Ratio, *i. e.* in the Ratio of 2 : 1. Now, where the notes reſpect each other, thus, *i. e.* where they are in this Ratio, the muſic is ſaid to be in duple, that is, in double or common *Time.*

When the notes are triple each other, or in the Ratio of 3 : 1, *i. e.* when the ſemi-breve is equal to three minims, the minim to three crotchets, and the crotchets to three quavers, *&c.* the muſic is in triple *Time.*

Now to render this part as ſimple as poſſible, the proportions already ſtated among the notes, are fix'd and invariable; and to expreſs the proportions of 3 : 1, a point (.) is added on the right ſide of any note, which is deem'd equivalent to half of it, and by this means a pointed ſemi-breve becomes equal to three minims, a pointed minim to three crotchets, a pointed crotchet to three quavers, and ſo of the reſt.

From

From hence arise several ratios constituting new kinds of triples, as 2 : 3, and 3 : 4, *&c.* but these Mr *Malcolm* says are of no real service, and are not perceived without a painful attention. For the proportions of the *Time* of notes to afford us pleasure must be such as are not difficultly perceiv'd, on which account the only ratios fit for music, besides that of equality, are the double and triple. How far Mr *Malcolm* may be right I shall leave to the discerning reader's better determination.

Common or double *Time* is of two species, the first is where every measure is equal to a semi-breve, or its value in any combination of notes of less quantity.

The second is where every bar or measure is equal to a minim, or its value in less notes.

The movements of this kind of measure are various, but there are three common distinctions; the first slow signified by the mark C, called semi-circle, at the beginning; the second brisk signified by ; the third very quick, signified by this 2, or this $\frac{2}{4}$; but when it has the last, there are but two crotchets in a bar. See TAGLIATO.

But then what that slow, brisk, and quick is, is very uncertain, and only to be learned by practice; the neareſt measure we know of it, is to make a quaver the length of a pulse of a good watch; then a crotchet will be equal to two pulses, a minim four, and the whole bar or measure eight; this may be reputed the measure of brisk *Time*, for slow 'tis as long again, and for the quick only half as long.

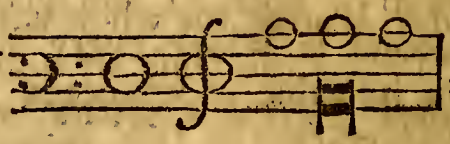
The whole measure then of common *Time* is equal to a semi-breve or minim.

But these are variously sub-divided into notes of less quantity. See MEASURE.

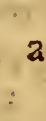
Now to keep *Time* equally, we make use of a motion of the hand or foot; knowing the *Time* of the crotchet, we shall suppose the measure actually divided into four crotchets, for the first species of common time; then half the measure will be two crotchets; therefore the hand or foot being up, if we put it down with the very beginning of the first note or crotchet, and then raise it with a third, and then down again to begin with the next measure; this is what we call beating of *Time*.

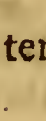
By practice we get a habit of making this motion very equal, and consequently of dividing the bar or measure into equal parts up and down; as also of taking all the notes in their just proportions, so as to begin and end them precisely

with the beating: In the measure of two crotchets the first is beat down, the second up. Some call each half of the measure in common *Time*, a *Time*; and so they call this the mode or measure of two *Times*, or the duple measure.

According to the antients the *Time* was a certain character placed after the cleff, to shew how many semi-breves the breve contains, and hence arose those different distinctions into *Tempo perfetto*, and *tempo imperfetto*, in the latter whereof the breve was equal to, or contained no more than two semi-breves, but in the former 'twas equal to three, and each of these had its particular character, the former for instance had these two characters peculiar to itself  , and the latter these three , the characters of the first shew the breve to be equal to three semi-breves, those of the last, that it contains but two.

When the characters of the latter is a simple C, (which is called a semi-circle) it makes what the *Italians* call *Tempo ordinario*, or *Tempo ala Semi-brevi*, because 'tis more than the other, and that under this character the measure contains a semi-breve; but when 'tis turned to the left, thus ↄ, the notes are lessened by half their value, and the semi-breve instead of being a whole bar, is but half a one or two *Times*, the minim or its value in less notes one time of the measure.

This *Sign* is sometimes barred or cut cross by a perpendicular line thus , and turned to left, thus  in both which shapes it marks what the *Italians* call *Tempo alla Breve*; because anciently these characters diminished the notes by one half, and therefore a breve was required to the bar; but at present they intimate that the measure be beat or divided into two parts slow, and into four pretty quick, unless contradicted by the words *Largo*, *Adagio*, *Lento*, &c. but when to these signs are added the words, *Da capella*, or *alla Breve*, the measure is to be beat extreamly quick.

Some of the moderns divide time into two species only, the first they term *Tempo Maggiore*, with this Sign  ; in which the notes are sung *alla Breve*, or diminished of half their value

value, ſo that to every bar a breve was required inſtead of a ſemi-breve. The ſecond *Tempo minore*, wherein the notes had their common values, or a ſemi-breve in the bar. Theſe are ordinarily called common *Time*, but if a figure of 3 followed either of theſe, it alters their denomination to *Tempo ternario maggiore*, or *minore*, according to the ſign thus marked, for which ſee TRIPLE.

Again ſome mark the meaſures of two crotchets with a 2, or $\frac{2}{4}$; ſignifying the bar to be equal to two notes, whereof four make a ſemi-breve.

The word *Time* does not only ſignify the whole meaſure, but alſo the aliquot parts thereof, as two *Times*, 3 or 4 *Times*, becauſe the Hand in beating the whole bar makes ſo many different motions. 'Tis in this ſenſe we underſtand the *Italian* phraſe, *à quatri tempi ſtaccati è vivace*, which intimates that the meaſure be beat in four parts, well diſtinguiſhed and with life. See STACCATO and VIVACE.

It is here to be obſerved, that among theſe aliquot parts of the meaſure, there are ſome whereon 'tis more proper to perform either a concord, diſcord, cadence, *&c.* than on others, which therefore are called *Tempo di Buoni*, or *Cattivi*, according as it happens; if it be proper to perform a concord, cadence, or place a long ſyllable, 'tis called *Tempo Buono*, if a diſcord be introduced and paſſed in conjoint degrees, *Cattivo*, theſe we otherwiſe call the accented and unaccented parts. See ACCENT, BUONO and CATTIVO.

Tempo, or *Tempo giuſto*, is often met with after *Recitatives*, and intimates that the *Time* be beat equal, which during that recitative was managed otherwiſe, to humour ſome expreſſion, action, *&c.* See RECITATIVO.

For triple *Time*, ſee TRIPOLA, or rather TRIPLE.

TIMOROSO, ſignifies that the ſong is to be play'd or ſung in a manner as to expreſs an awe or dread, either to ſhew reſpect, or to repreſent fear.

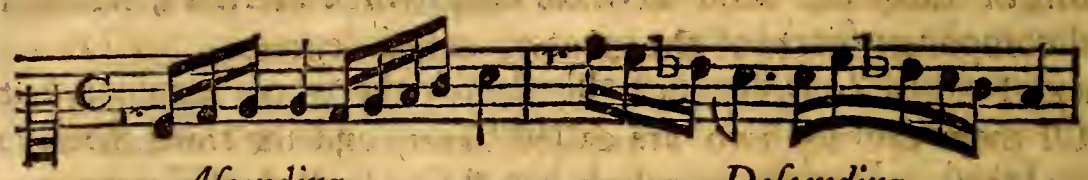
TIMPANO. See TYMPANUM.

TIORBO See THEORBO.

TIRATA, is a term uſed by the *Italians* to expreſs in general any quantity of notes, of whatever kind, provided of equal value, moving either upwards or downwards in conjoint degrees; they ſay *Tirata di Semiminime*, when there are many crotchets following one another in the manner above mentioned; and again *Tirata Legatura*, or *Syncopato*, when there are many notes the of ſame value following one another, among which the laſt of one bar, and the firſt of the next are tied by a ſemi-circle, thus ⌒, or ⌣.

But this term is particularly uſed for a ſucceſſion of many notes of the ſame value, moving in conjoint degrees aſcending or deſcending, before the firſt whereof is placed a pauſe equal to a quaver or ſemi-quaver, and ending with a note of greater value, of this there are four kinds.

Firſt, *Tirata mezza*, compoſed at leaſt of three or four ſemi-quavers, which riſe or fall to ſome note that is a fourth or fifth above or below the firſt, as



Aſcending. *Deſcending.*

Second, *Tirata defectiva*, when this ſucceſſion is defective, *i. e.* when its riſes or falls a fourth, fifth, or farther, but never reaches the octave.

Third, *Tirata perfetta*, thus called becauſe properly a true ſucceſſion, is when between the firſt and laſt note thereof we move through all the degrees of the octave, equally the ſame falling as riſing.

Fourth, *Tirata aucta*, or *excedens*, is when this ſucceſſion runs beyond the compaſs of the octave, as above deſcribed.

Some alſo called the *Roulade* by this name, but improperly. See ROULADE.

TOCCATA is much the ſame as *Ricercata*, or *Phantaſia*, *Taſtatura*, *&c.* yet this is diſtinguiſhed from the other kinds of ſymphonies; *firſt*, as being uſually played on inſtruments that have keys, as Organs, Spinets, *&c.* *Secondly*, that it is commonly compoſed to exerciſe both hands, becauſe ſometimes the baſs holds out a ſound, while the upper part makes diminutions, paſſages, or *Tiratas*, and afterwards that part does the ſame while the baſs moves in its turn.

TOCCATINA, a ſmall reſearch when we have not time to perform it in all its parts. See TOCCATA.

TONDO, the ſame as *Rotondo*, which ſee.

TONE, a property of ſound, whereby it comes under relation of grave and acute, or the degrees of elevation any ſound has from the degree of ſwiftneſs of the vibrations of the parts of ſonorous bodies. See SOUND.

For the cauſe, meaſure, degrees, differences, *&c.* of *Tones*, ſee TUNE.

The varieties of tones in human voices, ariſe partly from the dimenſions of the windpipe, which like the Flute the longer and narrower it is, the more acute is the ſound it gives; but principally from the head of the larynx, or knot

of

of the throat, called *Pomum Adami*, the *Tone* of the voice being more or leſs grave, as the *rima* or cleff therein is more or leſs open.

TONE, is more particularly uſed for a certain degree or interval of tune, whereby a ſound may be either raiſed or lowered from one extream of a concord to the other, ſo as ſtill to produce melody. See INTERVAL and CONCORD.

Muſicians, beſide the concords or harmonical intervals, admit of three leſs kind of intervals, which are the meaſure and component parts of the greater, called degrees. See DEGREE.

Of theſe degrees two are called *Tones*, and the third *Semi-tone*; their ratios in numbers are 8 : 9, called the greater *Tone*, 9 : 10, leſs *Tone*, and 15 : 16, a *Semi-tone*.

TONES ariſe out of the ſimple concords, and are equal to their differences.

Thus the greater *Tone*, 8 : 9, is, ſay *Ariſtides*, *Bacchius* ſenior, *&c.* the difference between a fourth and a fifth; whence, ſays *Gaudentius*, ſome have defined it the difference of the two firſt concords, as to magnitude; the leſs *Tone* 9 : 10, the difference of a flat third and fourth, or of a fifth and ſharp ſixth; and the *Semi-tone* 15 : 16, is the difference of a third greater and fourth. See THIRD, FOURTH, MAJOR, MINOR and SEMI-TONE.

Of theſe tones and ſemi-tones every concord is compounded, and of conſequence is reſolvable into a certain number thereof: Thus the flat or leſs third conſiſts of one greater tone and one ſemi-tone; the greater or ſharp one of one greater *Tone*, and one leſs.

The fourth of one greater *Tone*, one leſs *Tone*, and a ſemi-tone. See FOURTH.

The Fifth of two greater *Tones*, one leſs *Tone*, and a ſemi-tone. See FIFTH, *&c.*

According to *Ariſtoxenus*, the *Tone* is divided in a different manner in each of the three *Genera*; in the diatonic 'tis divided into two ſemi-tones, one major, the other minor; and this is the ſmalleſt interval in that kind, *i. e.* diatonic; in the chromatic, the leaſt interval is a third part of a *Tone*; and in the enharmonic genus the enharmonic dieſis, agreed to be a quarter of a *Tone* is the leaſt interval that is ſung; and he adds, that two *Tones* do not follow one another in the two latter, nor more than three in the former.

TONE again (ſays *Euclid*) is taken in theſe four ſenſes; *firſt*, ſimply for a ſound or noiſe; *ſecondly*, for an interval; *thirdly*, for the pitch of the voice, and *laſtly*, for raiſing the voice. 'Tis taken for a ſound, when we uſe it with regard to the

Lyre,

Lyre, and ſay that it had ſeven ſounds, *Heptatonon*; for an interval, when we ſay that between *Meſe* and *Parameſe*, or A and B, there is a *Tone*, which is major; for the pitch of the voice, when we ſay a piece is compoſed in ſuch a *Tone* or mode, which intimates no more than a certain ſpecies of octave in a certain degree of acuteneſs; and for the raiſing of the voice, when any ſound either grave or acute is ſung: To this we may add from *Ariſtides*, that never more than two *Tones*, *i. e.* taking it for an interval, are contained in a fourth. *Bini Toni in uno tetracordo ponuntur, plures nunquam.*

For the uſe of *Tones* and ſemi-tones in the conſtruction of the ſcale of muſic, ſee SCALE and SYSTEM.

TONO *Tone.* See TONE and TUONO.

TONICO. See SYSTEM.

TONOS. } See TONE and TUONO.
TONUS. }

TOUCH, is ſaid of an Organ, which they ſay has a good *Touch*, when the keys cloſe and lie down well, being neither too ſtiff or too looſe. See ORGAN.

TRANSITION is, when a greater note is broken into leſs, to make ſmooth the roughneſs of a leap, by a gradual paſſage to the note next following; whence 'tis commonly called *the breaking of a note*, being ſometimes very neceſſary in muſical compoſitions. See NOTE and PASSAGE.

TRANSITUS is a term, which *Martianus Capella* makes uſe of, to expreſs what is otherwiſe called *Mutation*. See MUTATION.

TRANSPONENDO *una terza, una quarta, &c. piu baſſo, piu alto.* Mr *Broſſard* has made uſe of this *Italian* phraſe in the ſeventh *Motetto* of his *Prodromus Muſicalis*, to ſignify, that if the thorough baſs be tranſpoſed a third or fourth, *&c.* lower, that *Motetto* may, though compoſed for a counter-tenor, be ſung or played by a treble or tenor; and among them there are ſeveral others that may be uſed in the ſame manner. 'Tis one of the principal uſes of *Tranſpoſition* to reduce the *Baſſo continuo* to a certain pitch of tune, that may not be inconvenient, as forcing the voice or ſound either too high or too low. See TRANSPOSITION.

TRANSPOSITION, the writing any ſong, air or tune in any key or cleff different from that in which it was firſt compoſed.

Of this there are two kinds; the firſt is with reſpect to the cleff, and the ſecond with regard to the key.

Tranſpoſition with reſpect to the cleff, conſiſts in the changing the places or ſeats of the notes or letters, among the lines and

and ſpaces; but ſo as that every note be ſet at the ſame letter. See CLEFF.

This is done, either by moving the ſame cleff to another line, or by uſing another cleff; but with ſigns that place the tones and ſemi-tones in the ſame order as before, by reaſon the piece is in the ſame key. See KEY.

The practice is eaſy in either caſe; in the firſt, you take the firſt note at the ſame diſtance above or below the cleff-note, in its new poſition as before; and all the reſt of the notes in the ſame relations or diſtances from one another; ſo that the notes are all ſet on lines or ſpaces of the ſame name.

In the ſecond, or ſetting the muſic in a different key, 'tis to be obſerved, the places of the three cleff-notes are invariable in the ſcale, and are to one another in theſe relations, the mean a fifth above the baſs, and the treble a fifth above the mean.

Now to tranſpoſe to a new cleff, for example, from the treble to the mean, wherever the new cleff is ſet, we ſuppoſe it the individual note in the ſame place of the ſcale, as if the piece were that part in the compoſition, to which the new cleff is generally appropriated; ſo that it may direct to the ſame note we had before *Tranſpoſition*. Now from the fixed relations of the three cleffs in the ſcale, it will be eaſy to find the ſeat of the firſt tranſpoſed note, and then all the reſt are to be ſet at the ſame mutual diſtances they were at before. See SCALE.

Suppoſe, for example, the firſt note of a ſong to be D, a ſixth above the baſs-cleff, wherever that cleff is placed, the firſt note muſt be a greater ſecond above, becauſe a greater ſecond above the mean, is a ſixth above the baſs-cleff, the relation between the two being a fifth; ſo the firſt note will be ſtill the ſame individual D.

The uſe of this *Tranſpoſition* is, that if a ſong being ſet with a certain cleff in a certain poſition, the notes go far above or below the ſtaff of five lines, they may by the change of the ſame cleff in the particular ſyſtem, or by taking a new cleff, be brought within the compaſs of the lines, or at leaſt more within either extream than before.

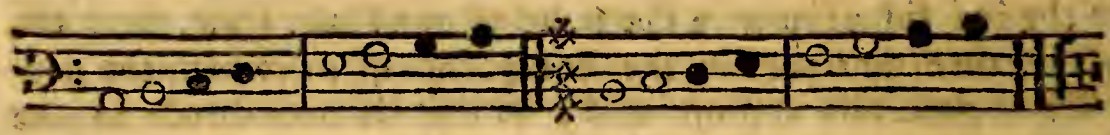
Tranſpoſition from one key to another, is a changing of the key, or ſeting all the notes of a ſong at different letters, and performing it conſequently in different places upon the inſtruments. See KEY.

The Deſign hereof is, that a ſong, which being begun in one place is too high, too low, or otherwiſe inconvenient for a certain inſtrument, may be begun in another place, and from that carried on through all its juſt degrees.

The

The cleff and its poſition here remain the ſame, and the change is of the notes themſelves from one letter to another, and its line or ſpace to another

In the former *Tranſpoſition*, the notes were expreſſed by the ſame letters, but both removed to different lines and ſpaces; in this the letters are unmoved, and the notes of the ſong transferred to, or expreſſed by other letters, and conſequently ſet on different lines or ſpaces, which therefore requires a different ſignature of the cleff.

Tranſpoſition then is the changing the notes of a ſong to a different ſpecies of octave, to that in which it was firſt compoſed, or at leaſt in which 'tis actually noted, in ſuch ſort that the ſemi-tones of the two fourths, which compoſe each octave, as *mi*, *fa*, and as the *French* have *ſi*, *ut*, may be found by means of ♭ flats, or ♯ ſharps, exactly in the ſame range, or in the ſame degree or proportion to one another, as before *Tranſpoſition*,

Diatonic or natural octave. *Tranſpoſed a tone higher*,

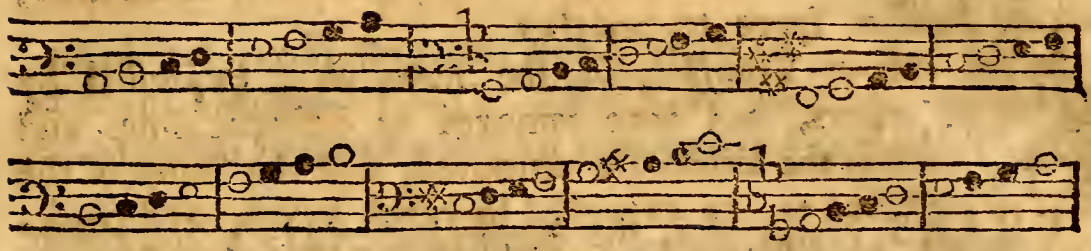
where the ſemi-tones of the fourth in the diatonic are found by means of ſharps.

Or 'tis the uſing one or more chromatic chords inſtead of the natural or diatonic, to conſtitute a mode, that is to ſay, to place the final on any degree at pleaſure, or to render the fifth above it juſt; and by that means make it the dominant, or to make the third major or minor, *&c.* See MODE.

It muſt be obſerved, 'tis not poſſible to tranſpoſe a diatonic ſong, or one wherein there are none but natural chords, either higher or lower, without the aid of theſe chromatic ſigns, either one ♭ flat, or one ſharp ♯; and very often one may not be ſufficient; therefore 'tis here to be remarked, that if many flats or ſharps be found in a ſong, either immediately after a cleff, or in different parts of the ſong, on the natural or eſſential chords of the mode, it may be concluded, that the ſong is in a *tranſpoſed* mode, and therefore may be reduced to a natural one.

Laſtly, *Tranſpoſition* is to uſe theſe chromatic characters in ſuch a manner, as that by their help the chords of the two octaves, tho' they begin and continue in different letters or degrees of the gamut, may form the ſame intervals, and conſequently have the ſame names.

Ut Natural. *Ut a Tone lower.* *Ut a third lower.*



Re Natural. *Re a Tone higher.* *Re a Tone lower.*

We here only give examples of *Ut* and *Re*, becauſe the finals of all *tranſpoſed* modes muſt be one of thoſe two; if *Ut*, the third above it is major; if *Re*, minor.

Many things might here again be ſaid of the cauſe, nature, effects and uſe of *Tranſpoſition*; but we ſhall only add from Mr *Broſſard*, that it is a thing that gives a great deal of trouble to young practitioners in ſinging. Sometimes by the negligence either of authors or copiſts in forgetting to place the chromatic ſigns; for a flat or a ſharp being omitted after the cleff, makes them miſtake in *tranſpoſing* the air, which they ſuppoſed noted in a certain cleff, which the accidental flats or ſharps in the courſe of the ſong, ſhew not to be natural. This *Tranſpoſition* neither raiſes or lowers the tone, but changes the names only, and reduces a *tranſpoſed* ſong to a natural one. See Mr *Alexander Frere*'s treatiſe thereon.

TRE, *three*, as *a tre voci, violini, ſtromenti*, — *for three voices, Violins or inſtruments.*

TREBLE, the higheſt or acuteſt part of the four parts in ſymphony, or that which is heard cleareſt in a concert. See MUSIC and PART, as alſo SYMPHONY.

In this ſenſe we ſay, a *treble* Violin, *treble* Hautboy, *&c.* See VIOLIN and HAUTBOY.

In vocal muſic the *Treble* is uſually committed to boys and girls, *i. e.* their parts are *Trebles.*

The *Treble* is divided into firſt or higheſt *Treble*, and ſecond or low *Treble*; half *Treble* is the ſame with the counter-tenor.

TREMOLETTO. See TREMOLO.

TREMOLO, *Tremolante* or *Tremente*, 'tis not often uſed, except thus abbreviated *Trem.* or *tr.* to intimate to the inſtrumental performers of a piece, that they make ſeveral notes on the ſame degree or pitch of tune, with one draw of the bow, to imitate the ſhaking on the Organ. Tho' this is often placed in the vocal parts of a ſong. We have examples of both in Mr *Lully*'s *opera* of *Iſis.*

We alſo find *Tremoletto*, it's diminutive, placed to ſignify what the *French* call, tho' ſomewhat improperly, a cadence, and we a ſhake.

TRIA, a term purely *Latin* meaning *three*, and in ancient muſic it ſignifyed a *Trio*, or piece compoſed in three parts, and to be performed only by three voices or inſtruments. See TRIO.

TRIAS *Harmonica*, the *harmonical triad*; a compound of three radical ſounds all heard together, of which one is a fifth, and the other a third above the other, which is the fundamental. See CONCORD.

The *Triad* is properly a conſonance formed of a third and a fifth, which with the baſs or fundamental ſound make three different terms; whence the name *Triad*. That of harmonical is doubtleſs given it from the wonderful property of the fifth, which divides itſelf into two thirds very naturally, both excellent and perfectly agreeable; ſo that this one ſound diſpoſed between two others, make two thirds at once, one major the other minor, and of conſequence a double harmony. See FIFTH.

Hence it is, that in *Trios* particularly this concord is prefered to that which divides the octave into a fifth and a fourth, in regard that if there be concord on one ſide, there is a diſcord on the other, whereas here the harmony is compleat on both ſides. But here it muſt be obſerved, that the fourth is by ſome accounted a diſcord, but by moſt eſteemed a concord; and 'twas upon the diviſion hereof, that a great many of the ancient niceties depended.

Of the three ſounds which compoſe the harmonical *Triad*, the graveſt is called the fundamental or baſis; the acuteſt, that is, that which makes the fifth, and terminates the concord upwards, is called the excluded or higheſt ſound, *ſonus excluſus*; and that which divides the fifth ſo agreeably into two thirds, the harmonical mean, *Medius harmonicus*.

This diviſion of the fifth into two thirds may be performed two ways, *viz. Firſt*, harmonically, when the greater third is loweſt, and the leſs a-top; in which caſe the *Triad* is ſaid to be perfect and natural. See TERZA.

Secondly, Arithmetically, when the leſs third is loweſt, and the greater a-top; in which caſe the *Triad* is called imperfect or flat: both are good, but the laſt is not ſo much uſed as the firſt. See SYSYGIA.

TRIEMITUONO, or *Trihemituono*, is a ſemi-ditone or third minor. See THIRD and MINOR.

TRIGON,

TRIGON, or *Trigonon*, a muſical inſtrument, much uſed among the ancients, it is a kind of triangular Lyre, invented by *Ibycus*. See LYRE.

TRILL. See TRILLO.

TRILLETTA, a little ſhort ſhake or quaver; it differs from *Trillo* only in point of continuance, being its diminutive. See TRILLO.

TILLO, is often found marked with a ſingle *T.* or ſometimes *tr.* and often alſo by a ſmall *t.* as well in vocal as inſtrumental parts. 'Tis to intimate, that you beat quick upon two notes in conjoint degrees, as *e f*, or *d e*, alternatively one after another, beginning with the higheſt, and ending with the loweſt; and makes what the *French* improperly call cadence, and properly *Trembl'enent.* But 'tis very often found in *Italian* muſic to give notice, that the ſame ſound be ſtruck many times over, beginning a little ſlow, and ending with all the quickneſs that the gula or finger can form them; as ſuppoſing the firſt two or three quavers, then as many ſemi-quavers, and ending with demi-ſemi-quavers, all in the ſame pitch of tune.

'Tis properly the *Italian Trillo*; the manner wherein we have deſcribed it comes far ſhort of what an able maſter could ſhew relating thereto. The *Italians* uſe it more particularly after they have held out a note, or made a *Roulade* or *Tirata* of two or more meaſures to eaſe the voice, which ſo long a tenſion had weakened.

TRIO, is ſaid of a piece of muſic made to be performed by three voices; or more properly a compoſition conſiſting of three parts only. See VOICE and PART.

Trios are the fineſt kinds of compoſition, and ought to be nicely regular. See CONCERT, HARMONY and COMPOSITION.

It is to be obſerved, that beſides the general rules of counterpoint, which forbid that two octaves or two fifths follow one another, either to the baſs, or among the other parts, in *Trios* the third muſt be heard in every time of the bar, either with the baſs, or between the other two ſuperior parts, *i. e.* that one of the parts make a third with the baſs, and the other a fifth or octave.

Sometimes the ſixth, accompanied with the octave or fourth, may be uſed inſtead of the third, becauſe then the upper parts make a third among themſelves.

Therefore the fifth and octave are very ſeldom to be uſed, becauſe there will then be no third to the baſs, or between the parts.

All diſcords may be uſed in *Trios*, the ninth muſt be accompanied with the third and fifth; as alſo very well with the ſeventh and redundant fifth, provided an octave follow.

The ſecond muſt be accompanied by the fourth, and followed by the third. The fourth by the fifth or ſixth, if it be ſyncoped, and followed by the third; if not, by the ſecond, and followed by the fifth, juſt or falſe, as the courſe of the ſong or harmony require.

The tritone muſt be accompanied by the ſixth or ſecond, and followed by the ſixth, but ſeldom by the octave. The falſe fifth muſt be accompanied by the third, or by a ſixth, and followed by a third.

The ſeventh major or minor if ſyncoped, muſt be accompanied by the third, fifth, or ninth; ſeldom or never by the octave.

The ſuperfluous fifth muſt be accompanied by the third, *&c.*

The ſeventh major may be accompanied by the ſecond or ſixth, and ſometimes by a fourth, if the baſs holds on a note.

TRIPLA, is an *Italian* term which is not very proper, not being taken notice of in the dictionary *di Cruſca*. This term is uſed in mathematics and muſic to expreſs one of the multuple proportions between two numbers; and is when the larger contains the ſmaller three times preciſely, as 3: 1, 6: 2, 9: 3. See PROPORTION.

For *Tripla maggiore*, *minore*, *perfetta*, *imperfetta*, *di minime*, *di ſemi-minime*, *picciola*, *crometta*, *ſemi-crometta*, &c. ſee TRIPLE, or SESQUI and SUB.

TRIPLE, is one of the kinds of meaſure or time. See TIME and MEASURE.

TRIPLE *Time*, conſiſts of many different ſpecies, whereof there are in general four, each of which has its varieties.

The common name of *Triple Time* is taken hence, that the whole or half of the bar is diviſible into three parts, and beat accordingly, the firſt time down, the ſecond with the return of the hand, and at laſt with the hand quite up, and it is this motion that makes what the *Italians* mean by the phraſe *Ondeggiare la mano*. See ONDEGGIARE.

Our antients, *i. e.* ſuch as have writ on muſic within theſe 400 years, had many different ſigns for ſhewing that the meaſure was to be *triple*.

In the firſt they had no occaſion for any ſign after the cleff, or in any part of the ſong, which is ſtill found in ſome modern

modern pieces, and is explained under the article *Hemiolia*, which ſee.

The ſecond had certain lines after the cleff, which is ſet down under the article *Modo*, but this cuſtom has been left off above theſe 100 years. See MODO.

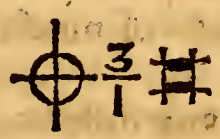
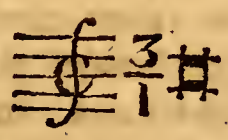
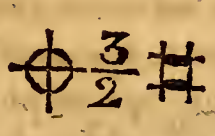
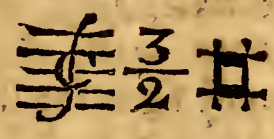
Beſides they had many others, ſome of which the moderns have in ſome manner retained, which the reader may find under the articles PROLATION, and TEMPO or TIME.

But within theſe ſeventy or eighty years there have been invented many other ſpecies of *Triple*, which however may be brought under the three general heads of ſimple, compound, and mixed Triples.

The firſt ſpecies then is the ſimple triple, whoſe meaſure is equal either to three ſemi-breves, three minims, or three crotchets, *&c.* which are thus marked $\frac{3}{1}\ \frac{3}{2}\ \frac{3}{4}\ \frac{3}{8}\ \frac{3}{16}$ but the firſt is not much uſed, except in church muſic.

In all theſe the meaſure is divided into three parts called Times, wherefore 'tis called triple Time, or the meaſure of three times, whereof the firſt is beat down, the ſecond up, and the laſt down.

And this again is divided into *major*, *minor*, *picciola*, *crometta*, and *ſemi-crometta*. The firſt is called major *Triple*, becauſe breves, ſemibreves, or notes of ſuch great value are uſed therein, and the meaſure is therefore to be beat ſlow, and of courſe each time of this is greater or of longer duration than thoſe of the other.

The ancients had, and the *Italians* at preſent have, four different ſigns for triple major. The *Tripla Maggiore perfetta* is thus marked,  ; the *Tripla maggiore imperfetta*, thus  ; *Tripla ſeſqui altera maggiore perfetta*, thus,  ; and *Tripla ſeſqui altera maggiore imperfetta*, thus,  . Whenever theſe ſigns were uſed, three ſemi-breves, and therefore ſix minims, twelve crotchets, *&c.* were required in the bar.

The whole difference between the *perfetta* and *imperfetta* conſiſted in the value of the breve, which contained a whole

bar

bar without a point, when governed by the firſt and third characters, hence called *perfect*; and but two times under the direction of the ſecond and fourth, if ſet without a point of augmentation, and this therefore is called *imperfect*, by reaſon it wants one half of itſelf to make up it's quantity of three times, or a whole bar. See NOTE and POINT, or PUNTO.

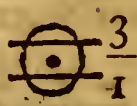
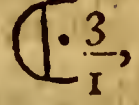
Of theſe four ſigns the moderns have retained but one, *viz.* $\frac{3}{1}$, without having the trouble of placing the circle or ſemicircle before them. Theſe two cyphers explain enough, that three ſemi-breves are required in the bar; and that a breve, having naturally the length of two ſemi-breves without a point, with one contains a whole meaſure; and the other notes in proportion. This is uſually beat *largo* or *adagio*.

But it muſt be obſerved, that while ſeveral breves follow one another, whether tyed or not, they contain each three times or a meaſure, though not pointed, 'till there comes a ſemi-breve or two minims, or any note of leſs value, which alters the breve to two times; and in ſuch caſes, it wants a point to compleat the meaſure.

Alſo when many breves lye between two ſemi-breves, or between two reſts of their value, the firſt and laſt then contain but two times.

Thirdly, That the black notes, or as the *Italians* call them *notte obſcurate*, whether breves, ſemi-breves, or in form of a lozenge, ought to be conſidered as if they were white.

Laſtly, That the pauſes or characters of ſilence under theſe ſigns contain only half of their uſual quantities, ſo that the long inſtead of four, contains but two minims; the breve but one for two, one or two ſemi-breve reſts but one or two times of the meaſure. It would therefore be of ſervice, and indeed 'tis almoſt neceſſary, to place a cypher to expreſs the value of ſuch pauſe, leaſt in the performance, one ſhould happen to miſtake.

The ſecond ſpecies of *ſimple Triple*, by the *Italians* called *Tripla minore*, or *Triple* of ſemi-breves, or 3 for 2; for this alſo, our ancients had four different ſigns, according to which they called them by three different names, *viz.* *prolazione maggiore perfetta*, thus diſtinguiſhed,  ; *prolazione minore perfetta*, thus,  , or ; and *ſeſqui altera imperfetta*, thus, C $\frac{3}{2}$ O.

Under

Under the direction of these signs the measure contained three minims, and consequently six crotchets, twelve quavers, &c. their differences depend entirely on the value of the semi-breve, which when governed by the three first characters a is bar without a point; but by the last it is but two times of the bar, and therefore wants a point of it's just quantity.

The moderns have retained the use of one of these characters only $\frac{3}{2}$, without the semi-circle, (which its probable may be the reason for calling it *duple Triple.*) These cyphers being sufficient to shew that three minims are required in the bar instead of two in common time, and that the semi-breve naturally containing two minims, is therefore two times of the measure, and by the assistance of a point compleats the bar; and so of the other notes proportionally. The rules given, with respect to the breve, are here to be proportionally applied.

Again 'tis to be remarked, that we often find, especially in the *Italian* music, white quavers and semi-quavers, instead of black; and with regard to the characters of silence, that the long contains only four bars; the breve, two; the semi-breve, one; the minim, a third part of the measure; the crotchet rest, a sixth part; and the quaver rest, a twelfth part, &c.

The third species of *simple Triple* is called *Tripla picciola*, or *sub sesqui terza*, or *Triple* of 3 for 4.

It is distinguished by three signs, C$\frac{3}{4}$, or only $\frac{3}{4}$, and sometimes by a 3 alone; under the direction of either of these signs, three crotchets make a bar (whereas two are contained in a bar in binary or common time); six quavers, twelve semi-quavers; the minim pointed is a whole measure, and without a point, but two thirds thereof; 'tis usually played *affettuoso* or *allegro*.

As to the rests, the long ordinarily contains four measures; the breve, two; the semi-breve, one; but the minim, which of right has two times, is never, or at least seldom, used, for two crotchet rests are placed in it's stead, which contain each a third of the measure; as the quaver rest is equal to a sixth part thereof, &c.

When the character $\frac{3}{4}$ is used, the air is to be played in a tender affecting manner, of a moderate movement, neither slow nor quick; when the simple 3 is used, the movement is ordinarily gay and lively: this is commonly the style of chacones, minuets, and such brisk airs.

The fourth species of *simple Triple*, *Tripla di crometta* or *ottina*, *Tripla di crome*, or *sub dupla*, *sub super bi partiente terza*, usually called *Triple* of three for eight, or simply three eight, because

becauſe it has the ſigns $C\frac{3}{8}$, or $\frac{3}{8}$ only; which ſhew that three quavers are a bar, and of conſequence, ſix ſemi-quavers and twelve demi-ſemi-quavers, and that a crotchet without a point contains two times, and with, a whole bar.

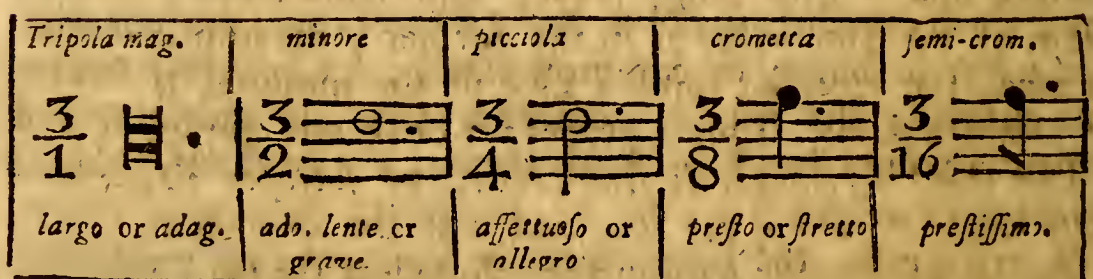
Under this character, the long reſt, the breve and ſemi-breve reſts, ordinarily contain four or two, and one meaſure, as in the other; as to the minim and crotchet reſts, they are never uſed, but two quaver reſts are placed inſtead of them, each whereof contains one third of the bar.

This kind of *Triple* is uſually gay or animating.

The fifth and laſt ſpecies of *ſimple Triple*, is *Tripla ſemi-crometta*, or *di ſemi crome é crome*, or 3 for 16 thus marked $C\frac{3}{16}$, or only $\frac{3}{16}$, wherein three ſemi-quavers make a bar, (whereof ſixteen are required in a meaſure in common time) and conſequently ſix demi-ſemi quavers; a pointed quaver is a bar, and without a point, 'tis but two thirds or times of the meaſure.

In this ſpecies the long breve and ſemi-breve reſts are four, two, or one meaſure; but the minim, crotchet or quaver reſts are never uſed, but four ſemi-quaver reſts placed inſtead of them.

'Tis eaſy to perceive that this ſpecies of *Triple* is proper for quick pieces, for each time thereof is of no greater length than a ſemi-quaver in ordinary movements.

Table of ſimple Triples.

In the table above obſerve, firſt the names, ſecondly the ſigns, thirdly the characters, which contain a whole bar or three times in each, and laſtly, the terms whereby the *Italians* expreſs the movement in general of each ſpecies of *ſimple Triple*. See TIME and COMMON.

The ſecond ſpecies is a *compound Triple*, conſiſting of nine crotchets, quavers, or ſemi-quavers, and marked accordingly; $\frac{9}{4}$, $\frac{9}{8}$, $\frac{9}{16}$; the firſt and laſt are little uſed: ſome add $\frac{9}{1}$ and $\frac{9}{2}$, that is, nine ſemi-breves, nine minims, but they are ſeldom or never uſed.

This meaſure is divided into three equal parts or times, whereof two are beat down and one up; or each third part may

may be divided into three times, and beat like the *ſimple Triple*, on which account 'tis called the meaſure of nine times.

The third ſpecies is a compound of the ſecond, containing twelve crotchets, quavers, or ſemi-quavers in proportion, in a bar, marked $\frac{12}{4}$, $\frac{12}{8}$, $\frac{12}{16}$; to which ſome add, $\frac{12}{1}$, $\frac{12}{2}$, which are never uſed, nor are the firſt or laſt of the others, eſpecially the laſt; but this is more properly a *mixed Triple*, of which we ſhall ſpeak more at large.

The meaſure here may be divided into two times, and beat one down and one up, or each half may be divided and beat as the ſecond ſpecies, either by two or three, in which caſe it will make in all twelve times; hence 'tis alſo called the meaſure of twelve times. But firſt of *compound Triples*, which ſtand in the following order,

The firſt is what the *Italians* call *Nonupla di ſemi-minime*, or *dupla ſeſqui quarta*, and we 9 for 4, marked thus $C\frac{9}{4}$, or $\frac{9}{4}$ alone; it has nine crotchets in a bar, three in each time; a minim pointed is a time, without a point only two thirds. The long, breve, and ſemi-breve reſts, are uſually 4, 2, and 1 bar; the minim one time, or a third of the bar; and the crotchet reſt, a ninth part. It is beat and played moderately ſlow.

The ſecond is called *Nonupla di crome*, or *ſeſqui ottava*, and our 9 for 8, thus diſtinguiſhed $C\frac{9}{8}$, or $\frac{9}{8}$ ſimply; wherein nine quavers make a bar, three for each time; a ſimple crotchet therefore is two thirds of a time, but when pointed, a whole one. The long, breve, and ſemi-breve reſts are herein of the ſame value as in the former; the minim is never uſed, the crotchet reſt is a time of the meaſure, the quaver a ninth part. This is proper for brisk and gay pieces.

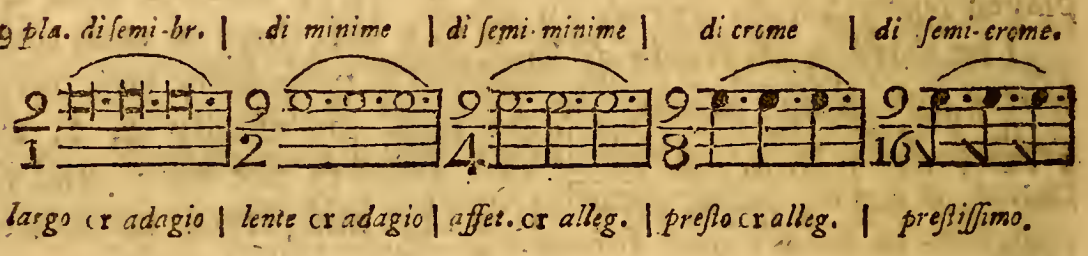
The third is *Nonupla di ſemi-crome*, or *ſubſuper ſetti partiente nona*, or our 9 for 16, and hath the characters $C\frac{9}{16}$, or $\frac{9}{16}$, in which nine ſemi-quavers compleat the bar, (inſtead of ſixteen in common time) three in each time, a pointed quaver is a whole time, but without a point, only two thirds; the long, breve, and ſemi-breve reſts contain the ſame as in thoſe above; the minim or crotchet reſts are never uſed; the quaver reſt is a third of the meaſure, and the ſemi-quaver a ninth; this *Triple* is to be played and beat quick.

Here it may be obſerved, that as there has been a great many ſpecies of *Triples* added by the moderns, it may not be amiſs, ſays Mr *Broſſard*, nor is it difficult, to add to theſe three *compound Triples* two others $\frac{9}{1}$, $\frac{9}{2}$; the firſt whereof may be called,

Nonupla di ſemi brevi, or *ſeſqui nona*, which requires nine ſemi-breves in a bar; *i. e.* three in each time, a pointed

breve is one time, and without a point, only two thirds thereof; the long reſt is equal to two meaſures, the breve one, and the ſemi-breve one time only; the minim reſt a third of a time, or ninth of a bar. This is proper for ſoft and lamenting airs.

The ſecond may be called *Nonupla di minime*, or *Triple* of 9 for 2, from the numbers whereby 'tis ſignified $\frac{9}{2}$, wherein nine minims are included in a bar, three for each time; a pointed ſemi-breve is a time, not pointed, but two thirds of it; the long reſt is for two bars, the breve for one, the ſemi-breve one time, and the minim reſt one third of a time, or a ninth of the whole meaſure: this is uſually played *lento* or *adagio*.

Table of compound Triples.

The third ſpecies of *Triple* time, is called the *mixed Triple*; it's meaſure is equal to ſix crotchets, ſix quavers, ſix ſemi-quavers, and accordingly marked $\frac{6}{4}$, $\frac{6}{8}$, or $\frac{6}{16}$; but the laſt is ſeldom uſed.

Some authors add two others, $\frac{6}{1}$ and $\frac{6}{2}$, but theſe are not much uſed.

The meaſure here is uſually divided into two equal parts or times, whereof one is beat down, the other up; but it may alſo be divided into ſix times, whereof the firſt two are beat down, the third up, the next two down, and the laſt up; *i. e.* each half of the meaſure is beat like the *ſimple Triple*; (on which account it may be called a *compound Triple*) and becauſe it may be divided thus, either into two or ſix times (that is two *Triples*,) 'tis called *mixed*, and by ſome, the meaſure of ſix times.

Mixed Triples are diviſible into two articles.

The *mixed Triples* that come under the firſt article, are the following five,

The firſt is called *Seſtuplo*, or meaſure of ſix times; tho' it ſhould rather be called *binary Triple*; and this is the general name which the *Italians* give to all the five: we ſhall, for diſtinction ſake, give the reader a ſeparate and more particular explanation thereof.

The

The first then is *Sestupla di semi-brevi*, or *Triple* of 6 for 1, thus marked, $\frac{6}{1}$; which figures intimate, first, that six semi-breves are contained in the bar, three with the rise, and three with the fall of the hand; secondly, that a breve with a point is a whole time, without, only two thirds thereof; thirdly, that the long rest is two bars, the breve one, the semi-breve one time, the minim rest a sixth part, *&c.* This is very proper for mournful and languishing expressions.

The second species of *mixed Triple*, is *Sextupla di minime*, or *Triple* of 6 for 2, and is thus distinguished $\frac{6}{2}$; which shew that six minims make a bar, whereof but two are required in common time; that a semi-breve pointed is one time, unpointed, only two thirds, *&c.* In this the long rest is equal to two measures, the breve one, the semi-breve one time; *i. e.* either a rise or fall, and the minim rest a sixth part of the measure, or a third of a time: this is usually played *lente*, *tardo*, *grave*, or *adagio*, *&c.*

The third is *Sextupla di semi-minime*, or *superbi partiente quarta*, or *sesqui altera*, or *Triple* of 6 for 4, thus distinguished, C^{6}_{4}, or $\frac{6}{4}$; which shews that six crotchets are contained in a bar, consequently twelve quavers, that is three crotchets in each time, for two in duple time; here the minim pointed is a time, without a point, only two thirds. The long rest is for four bars, the breve two, the semi-breve one, the minim half a time, and the crotchet rest a sixth part. This movement is proper for moving tender expressions, though some use it in very hasty motions.

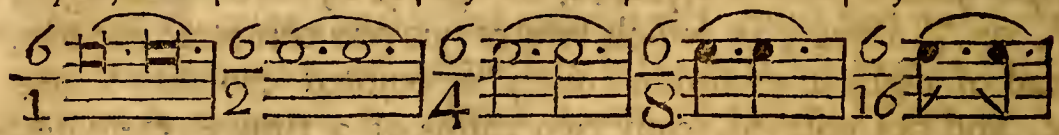
The fourth species is *Sestupla di crome*, or *subsuper bipartiente terza*, or *sesqui terza*, or our *Triple* of 6 for 8, and is thus distinguished, C^{6}_{8}, or $\frac{6}{8}$; in which there are required six quavers in a bar, three for each time; a pointed crotchet herein is one time, not pointed, but two thirds; in this the long rest is four, the breve two, the semi-breve one measure, the minim half a time; the crotchet rest is never used, but they rather chuse to place two quaver rests; for one quaver is a third of a time. This is very proper for gay, lively, animating strains.

The fifth and last of this first article, is the *Sestupla di semi-crome* of the *Italians*, and our 6 for 16; wherein six semi-quavers make a bar, instead of sixteen in duple time, a pointed quaver is a whole time, tho' unpointed it is but two thirds; the long, breve, and semi-breve rest contain 4, 2, 1, measure, the minim half a one; the crotchet rest is never used, and that of the quaver very seldom, but two demi-semi-quavers are placed instead of it. This is usually played *pre-*

tiſſimo. See PRESTO, LARGO, ADAGIO, VIVACE, *&c.*

The table of ſextuple or binary Triples.

6xtup. di ſemi br | *di minime* | *di ſemi-minime* | *di crome* | *di ſemi-crome.*



largo or *adagio* | *lento* or *adagio* | *affett.* or *alleg.* | *preſto* or *alleg.* | *preſtiſſimo.*

Thus much for the ſpecies of *mixed Triples* that come under the firſt article of *binary Triple*, thus called becauſe beat in two times. But ſome maſters diſtinguiſh ſix times with the hand in a ſlow movement, as theſe $\frac{6}{1}$ and $\frac{6}{2}$; whence theſe are called meaſures of ſix times. And when the movement is ſo quick, that the hand cannot poſſibly diſtinguiſh ſo many, they mark but four; two long ones, which are the firſt and third, and two ſhort, the ſecond and fourth. This is what the *Italians* and others who are acquainted with their manner do, when the characters of the time are $\frac{6}{4}$ or $\frac{6}{8}$. But under the direction $\frac{6}{16}$, 'tis ſufficient to beat the meaſure in two times; the motion thereof being ſo quick, that 'tis almoſt impoſſible to diſtinguiſh either ſix or four times in the bar; and hence again this comes to be called *binary Triple.*

The *mixed Triples* that come under the ſecond article, are called in general *dodecupla*, or meaſure of twelve times; and theſe again are divided into five ſpecies.

The firſt is *dodecupla di ſemi-brevi*, or 12 for 1; thus called from it's figures, which ſhew that twelve ſemi-breves are contained in a bar, three in each time, and of courſe, ſix minims in each time; the breve pointed is one time, and only two thirds thereof without ſuch point; the long reſt two meaſures, the breve one, the ſemi-breve one time, the minim a third of a time; uſed in melancholly expreſſions.

The ſecond ſpecies of this kind of triple is the *dodecupla di minime*, or 12 for 2; in which a bar contains twelve minims, three in each time; a pointed minim is one time, unpointed but a third part; the reſts are, the long of two bars, the breve of one bar, the ſemi-breve one time, the minim a third of a time; and this in ſolemn movements.

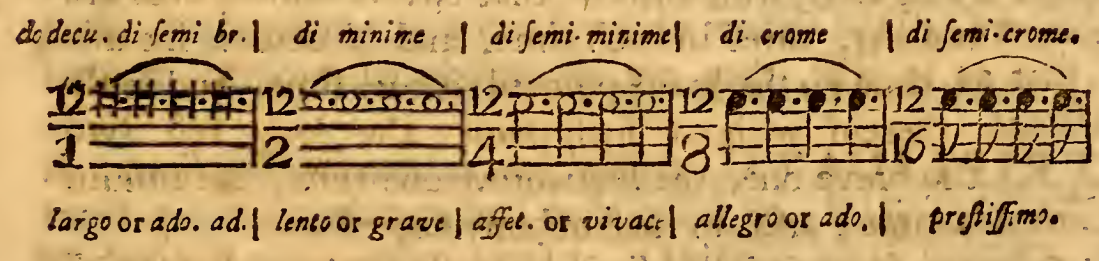
The third ſpecies of *Triple* of four times is *dodecupla di ſemi-minime*, or 12 for 4, marked C $\frac{12}{4}$, or $\frac{12}{4}$; which figures intimate, that twelve crotchets are required in a bar, inſtead of four in common time, and therefore twenty-four quavers inſtead of eight; in this the pointed minim is a time, unpointed

pointed but two thirds; the long reſt is four, the breve two, and ſemi-breve one meaſure; the minim reſt one time, the crotchet a twelfth of the bar; and is proper for lively and animating movements.

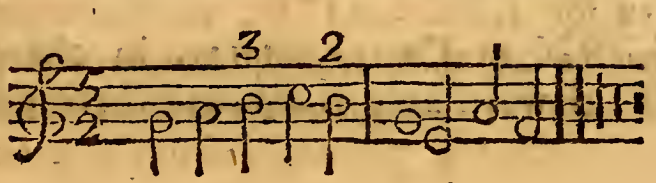
The fourth ſpecies is *dodecupla di crome*, or *ſeſqui altera dupla*, or *ſuper quadri partiente quarta*, or 12 for 8, with theſe ſigns, C^{12}_{8}, or $^{12}_{8}$ alone; in which twelve quavers compleat the bar, inſtead of eight in common time; a pointed crotchet is one time, and not pointed, only two thirds of a time; the long, breve, and ſemi-breve reſts are for 4, 2, 1, bar; the minim half a one, the crotchet, (tho' three quaver reſts, or a crotchet and quaver reſts are uſed it's inſtead) one time, a quaver reſt only a third. This is fit for gay and brisk motions. Sometimes the words *affettuoſo* and *adagio* are placed to direct what the movement is to be; for of itſelf 'tis naturally quick.

The fifth and laſt ſpecies is *dodecupla di ſemi-crome*, *ſubſuper bi partiente duodecima*, or *ſeſqui terza dupla*, and our 12 for 16 thus marked C^{12}_{16}, or $^{12}_{16}$; the meaſure whereof contains twelve ſemi-quavers, three in each time; a pointed quaver is one time, without a point, two thirds; the long, breve, and ſemi-breve reſts are of the ſame length as in that above; the minim reſt is two times or half a bar; the crotchet reſt is never uſed, but the quaver reſt 𝄾, or rather thus 𝄿, is one third of a time, and the ſemi-quaver is one third of a time, or twelfth of a bar. This is commonly played very quick.

The Table.

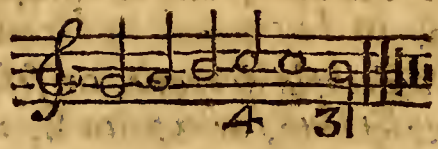

do decu. di ſemi br. | di minime | di ſemi-minime | di crome | di ſemi-crome.
largo or ado. ad. | lento or grave | affet. or vivace | allegro or ado. | preſtiſſimo.

Before we conclude we muſt obſerve, that *Lorenza Penna* in *lib.* 1. *cap.* 16. of his *Albore Muſicali*, mentions authors who had ſome deſigns of introducing two other kinds of *mixed Triples*; the firſt is $^{5}_{2}$, in which the meaſure contained five minims, inſtead of two in common time, three for the fall and two for the riſe of the hand; as,



The

The ſecond had theſe figures $\frac{7}{2}$, in which ſeven minims made the bar inſtead of two; four for the fall of the hand, and three for riſe; as,



But as this was joining two meaſures together, *i. e. Triple* with the fall of the hand, and *binary* with the riſe, or *binary* with the riſe and *Triple* with the fall; the former is the caſe in that marked $\frac{3}{2}$, the latter in that marked $\frac{7}{2}$; and theſe raiſing ſome difficulty and confuſion, were rejected, and not admitted into the number of *mixed Triples*.

Again obſerve, that as the *ſimple Triple*, which is compoſed of notes of great value, ſuch as the breve and ſemi-breve, is called *Tripla maggiore*; and the four other ſpecies, according to the value of the notes uſed in them, are called *minore*, *picciola*, *crometta*, or *ſemi-crometta*; ſo alſo the ſpecies of the other kinds of *Triple*, as *nonupla*, *ſeſtupla*, and *dodecupla*, have the ſame names applied to them in proportion to the notes of each.

Moſt of theſe *Triples* are mentioned by *Maria Bonmcini* in his *Muſico Prattico*; as alſo by *Lorenza Penna*, in the firſt part of his *Albori Muſicali*.

But *Bontempi* in his *Hiſtoria Muſica*, ſays Mr *Broſſard*, plainly demonſtrates, that the greateſt part of the names given by *Bononcini* to the modern *Triples*, are not founded on their arithmetical proportions; after having obſerved that the laſt three ſpecies of the *ſimple* and *compound*, as well as *mixed Triples*, were entirely unknown, or at leaſt diſuſed, by thoſe whom we call the fathers or inventors of counterpoint. But be that as it will, they are all introduced into the modern practice.

TRIPLICATO, *tripled*, as *intervallo Triplicato*, is an *interval tripled*; or when after having taken away 7 from any number, there remains 7 or ſome unites; as after having taken twice 7 from 17 which make 14, there remains 3: this ſhews that the ſeventeenth is the third *tripled*. See INTERVAL and THIRD.

TRIPOLA, the *Italian* word for *triple*, as *Tripola di ſemi-brevi*, *di minime*, *di ſemi-minime*, *di crome*, *di ſemi-crome*, *crometta ottina*, *picciola*, *ſemi-crometta*, &c. for which ſee TRIPLE.

TRISAGION or TRISAGIUM, in church hiſtory, a hymn wherein the word holy is repeated three times. See HYMN.

The

The proper *Triſagion* are thoſe words, *holy, holy, holy, Lord God of Hoſts*, which we read in *Iſaiah* and the *Revelations*. From theſe words the church formed another *Triſagium*, which was rehearſed in *Latin* and in *Greek* in the reſpective churches, to this effect; *holy God, holy fort, holy immortal! have mercy upon us.* *Petrus Fullenſis* to this added, *thou who was crucified for us, have mercy upon us*; thus attributing the paſſion not to the Son alone, but to all the three Perſons of the Trinity, and pronouncing *anathema* to all ſuch as would not do the ſame. The uſe of this later *Triſagion*, except the addition by *Petrus Fullenſis*, began in the church of *Conſtantinople*, from whence it paſſed into other churches in the eaſt, and afterwards into thoſe of the weſt. *Balſamon Codin*, *Damaſcenus*, and others, ſay it was in the time of the *Patriarch Proclus*, that 'twas firſt introduced, and on the following occaſion: There being a violent earth-quake in the 35th year of young *Theodoſius*, that *Patriarch* made grand proceſſions; wherein, for ſeveral hours together, were ſung the *Kyrie Elieſon, Lord have mercy upon us.* While this was in hand, a child was taken up into the air, where it ſeems he heard the Angels ſinging the *Triſagion* juſt mentioned: he returned ſoon after, and told what he had heard; upon which they began to ſing that hymn, and the more willing too, as they attributed the troubles they were then under, to the blaſphemies which the heretics of *Conſtantinople* uttered againſt the Son. *Aſcelepiades*, *Cedrenus*, Pope *Felix*, *Nicephorus*, &c. relate the ſame ſtory. *Petrus Fullenſis*, partriarch of *Antioch*, and a zealous partiſan of *Neſtorius*, endeavoured to corrupt the hymn by adding, *who ſuffered for us*, but in vain; it ſtill ſubſiſts in it's primitive purity in the *Latin* and *Greek*, *Ethiopic* and *Mozorabic* offices.

TRITE, is a *Greek* term, which ſignifies *three* or *third*.

Three chords of the antient ſyſtem were called by this name, from their actual ſituation in their proper tetrachords. See TETRACHORD, SYSTEM, and GENUS.

TRITE *Diezeugmenon*, the third ſound of the diſjoint tetrachord; 'tis the *C ſol ut* of the third octave of the Organ, and one of the ſigned cleffs. See CLEFF.

TRITE *Hyperbolæon*, the third ſound of the higheſt tetrachord, which anſwers to *f* of the third octave of the modern ſcale, was called by this name among the ancient *Greeks*. See SYSTEM.

TRITE *Synemmenon*, the note *B* flat of the modern ſcale, was thus called in the ancient ſyſtem.

With

With regard to the *Trite Synemmenon* of the ancient *Diagramma*, and for the better explanation of the meaning of theſe terms, it may be obſerved,

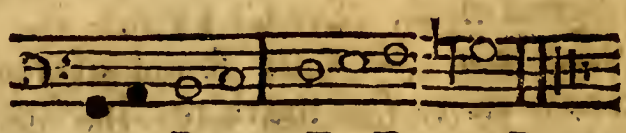
Firſt, That the two octaves which compoſed the ancient ſyſtem, had one common chord called *Meſe*; which was the higheſt of the low octave, and loweſt of the high one, by us called the middle one, which is what the *Greek* word implies.

Secondly, That among the four tetrachords of the ancient ſyſtem, thoſe called *Meſon* and *Diezeugmenon*, in the middle of the ſcale, were not conjoint as the others were; for the *Meſon* tetrachord was conjoined to the *Hypaton*, and the *Diezeugmenon* to the *Hyperbolæon* tetrachord; but theſe were disjoined in ſuch a manner, that from the *Meſe*, which was the higheſt chord of the *Meſon*, to *Parameſe*, the loweſt chord of the *Diezeugmenon* tetrachord, there was a tone major.

Thirdly, (ſays Mr *Broſſard*) That according to the ancient doctrine, it was neceſſary, that to form a fourth, the firſt or loweſt interval be a major ſemi-tone, the ſecond a tone major, and the laſt or higheſt a tone minor. (See TETRACHORD.) And it was not poſſible, (tho' very neceſſary on many occaſions) to make the *Meſe* the loweſt chord of a fourth, becauſe there was naturally a tone major between it and *Parameſe*; this tetrachord begun with a tone, contrary to the general rule.

Here Mr *Broſſard* may have erred a little; for *Ariſtides*, *&c.* make mention of three kinds of fourths, one of which begins with a ſemi-tone, for which ſee FOURTH and DIATESSARON.

Such is the nature of a fourth, that if there be either more or leſs than two tones and a ſemi-tone major, it becomes either redundant or defective. And hence it happens, that in the five fourths whereof the diatonic octave is compoſed, there is only one, *viz.* from F to B, which is falſe or redundant, being compoſed of three tones, which is a ſemi-tone minor more than the reſt.



B E F B

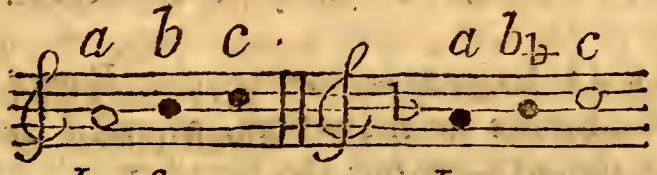
juſt fourth. *redundant fourth.*

And as it was often very neceſſary to make the fourth from F to B juſt, it could not be done otherwiſe than by a placing a ſound

a ſound a ſemi-tone lower than *Parameſe*, which would give the fourth it's juſt quantity; therefore that ſound was accordingly put, and called *Synemmenon*, which is to ſay, adjuſted or added: by this means the lower ſide of it was a ſemi-tone minor, and the upper a ſemi-tone major to *Parameſe*.

This ſound has ſince been known by the character ♭ upon the line of B, which anſwers thereto; from whence aroſe the Bmol ſcale, *i. e.* a ſcale when we could leave our A inſtead of aſcending a tone to *Parameſe*, or our B; and afterwards a ſemi-tone to *Trite Diezeugmenon*, or our C, which is a third minor, (called by ſome beccare, harmonical or natural) we only aſcend a ſemi-tone to *Trite Synemmenon*, or our B flat, omitting *Parameſe* in aſcending from thence to *Paranete Synemmenon*, or *Trite Diezeugmenon*, (only two different names for the ſame chord) or our C, which makes what ſome call the arithmetical third minor.

Example.



La, ſi, ut.
Natural third minor, called alſo harmonical.

La, za, ut.
The third minor by B mol, called by ſome arithmetical.

TRITONE, an interval conſiſting of three tones, or a greater third and a tone major, which tone is divided into two ſemi-tones, one major the other minor. See CONCORD, THIRD, and TONE.

It's ratio or proportion in numbers, is as 45 : 32; in dividing the octave, we find on one ſide the falſe fifth, and on the other the *Tritone*. See OCTAVE.

The *Tritone* is a kind of redundant third, conſiſting of three tones, whence it's name; or more properly of two tones and two ſemi-tones, one greater and one leſs, as from C to *f* ♯, or *f* to B natural, *&c.* But it is not, as ſome imagine, a greater or ſharp fourth; becauſe the fourth is a perfect interval, and does not admit of majority or minority; nor muſt the *Tritone* be confounded with the defective fifth, for the *Tritone* only comprehends four degrees, *ut*, *re*, *mi*, *fa* ſharp, whereas the defective fifth contains five, *fa* ♯, *ſol*, *la*, *ſi*, *ut*; beſides that, among the ſix ſemi-tones which compoſe the *Tritone* chromatically, there are three greater and

three leſs; whereas, among the ſix which compoſe the defective fifth, there are only two leſs, and four greater.

Again, the *Tritone*, as has been ſaid, has it's origin from 45 : 32, and the defective fifth ariſes from the proportion 64 : 45. See PROPORTION.

Again, it's accompaniments are different from what the defective fifth requires, as the *Tritone* naturally demands the ſecond and ſixth; and the defective fifth, a third and ſixth.

And laſtly, the *Tritone* is reſolved by a ſixth, if the upper part aſcend a degree, and the lower part deſcend the ſame; whereas, if the lower part aſcend, and the upper part deſcend a degree, the defective fifth is reſolved by the third. See QUARTA and QUINTA.

TRITOS. See PROTOS.

TROMBA, may be either the common Trumpet, the Buccina of the ancients, or modern Sacbut, but more properly our Trumpet. See TRUMPET, SACBUT, and BUCCINA.

TROMBETTA, it's diminutive, a ſmall Trumpet.

TROMBONE, is really our Sacbut. See SACBUT.

TRONCO *per grazia*, what the *French* call *coup de grace*; is to intimate to the voices, as well as inſtruments, that they are not to draw out the ſound to it's natural length, but cut it ſhort; *i. e.* that they only continue it long enough to make it heard, by which means there is a ſmall ſilence between each ſound; which has a very good effect in expreſſions of grief, to make ſighs, and alſo in expreſſions of wonder and ſurprize, *&c.*

TROPPES, *Laws*. See MODO and TUONO.

TRUMPET, a muſical inſtrument, the loudeſt of all portable ones of the wind kind; uſed chiefly in war among the cavalry, to direct them in the ſervice. See MUSIC.

It is uſually made of braſs, often of ſilver, ſometimes of iron or tin, and rarely even of wood.

Moſes, we read, made two of ſilver, to be uſed by the prieſts, *Numbers* cap. x. And *Solomon* made two hundred like thoſe of *Moſes*, as we are informed by *Joſephus*, *lib.* 8. which abundantly ſhews the antiquity of the inſtrument.

The antients had various inſtruments of the *Trumpet* kind; as Tubæ, Cornua, and Littui; which ſee.

The modern *Trumpet* conſiſts of a mouth-piece near an inch a-croſs, tho' the bottom thereof be only a third part ſo much. The pieces which convey the wind, are called the branches; the places where 'tis bent, the potences; and the canal between the ſecond bend and the extremity, the pavilion; the

the places where the branches take aſunder, or are ſoldered together, the knots; which are five in number, and cover the joints. When the ſound of this inſtrument is well managed, 'tis of great compaſs. Indeed it's extent is not ſtrictly determinable, ſince it reaches as high as the ſtrength of the breath can force it. A good breath will carry it beyond four octaves, which is the uſual limit of the keys of Spinets and Organs.

In war there are eight principal manners of ſounding the *Trumpet*; the firſt called the *cavalquet*, uſed when the army approaches a city, or paſſes thro' it in a march; ſecond, the *boute ſelle*, uſed when the army is to decamp or march; third, is when they ſound to horſe, and then to the ſtandard; fourth, is the charge; the fifth, the watch; the ſixth called the *double cavalquet*; the ſeventh, the *chamade*; and the eighth, the *retreat*. Beſides theſe, there are various flouriſhes, voluntaries, *&c.* uſed in rejoycings.

There are people who blow the *Trumpet* ſo ſoftly, and draw ſo clear a ſound from it, that it is uſed not only in church, but even in chamber muſic.

And it is on this account, that in the *Italian* and *German* muſic we frequently find parts entitled *Tromba prima*, or I*a*. —*firſt Trumpet*; *Tromba ſeconda*, II*a*. *terza*, III*a*. — *ſecond and third Trumpet*, *&c.* as being intended to be played with *Trumpets*.

There are two notable defects in the *Trumpet*, obſerved by Mr *Roberts* in the *Philoſophical Tranſactions*, wherein we have a very ingenious account of the cauſe of ſuch defects: the firſt is, that it will only perform certain notes within it's compaſs, commonly called *Trumpet* notes; the ſecond, that four of the notes it does perform, are out of tune.

The ſame defects are found in the *Trumpet Marine*, and the reaſon is the ſame in both. See TRUMPET MARINE.

The word *Trumpet* is derived from the *French Trompette*. *Menage* derives it from the *Greek* τρομέω, *Turbo*,—*a ſhell*, anciently uſed for a *Trumpet*. *Du Cange* derives it from the corrupt *Latin Trumpa*, or the *Italian Tromba*, or *Trombetta*; others from the *Celtic Trompill*, which ſignifies the ſame thing.

TRUMPET MARINE, a muſical inſtrument, conſiſting of three tables, which form it's triangular body. It has a very long neck, with one ſingle ſtring very thick, mounted on a bridge which is firm on one ſide, and tremulous on the other. It is ſtruck by a bow with one hand, and with the other the ſtring is ſtopped or preſſed on the neck, with the thumb.

It is the trembling of the bridge when ſtruck, that makes it imitate the ſound of the trumpet, which it does to that perfection, that it is ſcarce poſſible to diſtinguiſh one from the other.

And this is what has given it the denomination of *Trumpet Marine*, tho' in propriety it be a kind of monochord. See MONOCHORD.

The *Trumpet Marine* has the ſame defects with the common Trumpet, *viz.* that it performs none but Trumpet notes, and ſome of theſe either too flat or too ſharp.

The reaſon Mr *Roberts* accounts for, only premiſing that common obſervation of two uniſon ſtrings, that if one be ſtruck the other will move; the impulſes made on the air by one ſtring, ſetting the other in motion, which lyes in a diſpoſition to have it's vibrations ſynchronous to them: to which it may be added, that a ſtring will move, not only at the ſtriking of an uniſon, but alſo at that of an octave or twelfth, there being no contrariety in their motions to hinder each other. See UNISON and CHORD.

Now in the *Marine Trumpet*, you do not ſtop cloſe, as in other inſtruments, but touch the ſtring gently with your thumb, whereby there is a mutual concurrence with the upper and the lower part of the ſtring, to produce the ſound. Hence 'tis concluded, that the *Trumpet Marine* yields no muſical ſound, but when the ſtop makes the upper part of the ſtring an aliquot part of the remainder, and conſequently of the whole; otherwiſe the vibrations of the parts will ſtop one another, and make a ſound, ſuitable to their motions, altogether confuſed: now theſe aliquot parts he ſhews to be the very ſtops which produce the Trumpet notes.

TRUMPET HARMONIOUS, is an inſtrument which imitates the ſound of the Trumpet, and which reſembles it in every thing, except that it is much longer, and conſiſts of more branches. It is ordinarily called a Sacbut. See SACBUT.

Speaking TRUMPET, is a tube from ſix to fifteen foot long, made of tin perfectly ſtraight, and with a very large aperture, the mouth-piece being big enough to receive both the lips.

The mouth being applied thereto, it carries the voice to a very great diſtance, ſo as it may be very diſtinctly heard a mile, whence it is uſed at ſea.

The invention of this *Trumpet* is held to be modern; and is commonly aſcribed to Sir *Samuel Moreland*, who called it the *Tuba Stentorophonica*. But *Anthony Kercher* ſeems to have

have a better title to the invention of it; for 'tis certain he had such an instrument before Sir *Samuel* thought of his.

Kercher in his *Phonurgia* says, that the *Trumpet* published last year in *England*, he invented twenty four years before, and published in his *Mussurgia*: he adds, that *Jacob Albanus*, *Ghibbisius*, and *Fr. Eschinardus*, ascribe it to him; and that *G. Schottus* testifies of him, that he had such an instrument in his chamber in the *Roman* college, with which he used to call to, and receive answers from the porter.

Indeed considering how famed *Alexander the Great*'s tube was, wherewith he used to speak to his army, and which might be heard distinctly an hundred stadia or furlongs, 'tis somewhat strange that the moderns should pretend to the invention of it: the stentorophonic tube of *Alexander*, whereof there is a figure preserved in the Vatican, being almost the same with that now in use. Some improvements were made in this instrument by Mr *J. Conyers*, who has given us another differing from this, in the *Philisophical Transactions* Nº 141.

Listening or *Hearing* TRUMPET, is an instrument invented by *Jos. Landini*, to assist the ear in hearing persons who speak at a great distance, without the assistance of the *Speaking Trumpet*.

TUNE, is that property of sounds whereby they come under the relations of acute and grave to one another. See ACUTENESS, GRAVITY, and TONE.

Though gravity and acuteness be meer terms of relation, yet the ground of the relation. The *Tune* of the sound is something absolute, every sound having it's own proper *Tune*, which must be under some determinate measure in the nature of the thing.

The only difference then between one *Tune* and another, is in the degrees, which is naturally infinite; *i. e.* we conceive there is something positive in the cause of the sound, which is capable of more and less, and contains the measure of the degrees of tune; and because we do not suppose a least or greatest quantity of this, we conceive the degrees depending on those measures to be infinite. See SOUND.

If two or more sounds be compared together in this relation, they are either equal or unequal in the degree of *Tune*.

Such as are equal are called unisons. See UNISON.

The unequal constitute what we call an interval, which is the difference of *Tune* between two sounds. See INTERVAL.

Cauſe and meaſure of Tune, *or that whereon the* Tune *of a ſound depends.*

Sonorous bodies we find differ in *tune*. 1*ſt*. According to the different kinds of matter; thus a wedge of ſilver ſounds much more acute than one of gold of the ſame ſhape and dimenſions, in which caſe the tones are proportional to the ſpecific gravity.

2*d*. According to the different quantities of the ſame matter in bodies of the ſame figure; a ſolid ſphere of braſs one foot diameter, ſounds acuter than one of two foot diameter, in which caſe the *Tones* are proportional to the quantity of matter.

Here then are different tones connected with different ſpecific gravities, and different quantities of matter; yet cannot the different degrees of *Tune* be refer'd to thoſe different ſpecific gravities and quantities of matter, as their immediate cauſe.

In effect, the meaſures of *Tune* are only ſought in the relations of the motions that are the cauſe of ſound, which are no where ſo diſcernable as in vibrations of chords. See CHORD.

Sounds, we know, are produced in chords by their vibratory motions, not indeed only by thoſe ſenſible vibrations of the whole chord, but by the inſenſible ones, which are influenced by the ſenſible, and in all probability proportional to them. So that ſounds might be as juſtly meaſured in the latter as in the former, did they come under our ſenſes; but even the ſenſible ones are too ſmall and quick to be immediately meaſured. The only recourſe we have, is to find what proportion they have to ſome other thing; which is effected by different tenſions, or thickneſs, or lengths of chords, which in all other reſpects, excepting thoſe mentioned, are the ſame. See VIBRATION.

Now, in the general, we find that in two chords, all things being equal, except tenſion, or thickneſs, or length, the tones are different; there muſt therefore be a difference in the vibrations, owing to thoſe different tenſions, *&c.* which difference can only be in the velocity of the courſes and recourſes of the chords, thro' the ſpaces wherein they move to and again.

Now, upon examining the proportion of the velocity, and the things juſt mentioned, whereon it depends, 'tis found to a demonſtration, that all the vibrations of the ſame chord are performed in equal times.

Hence, as the tone of a ſound depends on the nature of thoſe vibrations, whoſe differences we can conceive no otherwiſe than as having different velocities; and as the ſmall vibrations

vibrations of the ſame chord are all performed in equal times; and 'tis found true in fact, that the ſound of any body ariſing from one individual ſtroke, tho' it grow gradually weaker, yet continues the ſame tone from firſt to laſt; it follows, that the whole tone is neceſſarily connected with a certain quantity of *Tune*, in making every ſingle vibration, or that a certain number of vibrations accompliſhed in a given time, conſtitutes a certain and determinate *Tune*; for the frequenter thoſe vibrations are the more acute the tone, and the ſlower and fewer they are, the more grave the ſound, tho' performed in the ſame ſpace of time; ſo that any given note of a *Tune* is made by one certain meaſure of velocity of vibrations; *i. e.* ſuch certain courſes and recourſes of a chord or ſtring, in ſuch a certain ſpace of time, conſtitutes a determinate *Tune*.

This theory is ſtrongly ſupported by our beſt and lateſt writers on muſick, Dr *Holder*, after *Gallileo*, *&c.* both by reaſon and experience. Dr *Wallis*, who owns it very reaſonable, adds, that 'tis evident the degrees of acuteneſs are reciprocally as the lengths of the chords; tho' he ſays he will not poſitively affirm, that the degrees of acuteneſs anſwer the number of vibrations as their true cauſe: but his diffidence ariſes hence, that he doubts whether the thing has been ſufficiently proved by experiment. Indeed, whether the different number of vibrations in a given time is the true cauſe, on the part of the object, of our perceiving a difference of *Tune*, is a thing which we conceive does not come within the reach of experiment. It is enough that the hypotheſis is reaſonable. See CONCORD, HARMONY, *&c.*

TUBA, is the *Latin* name of our common Trumpet, as *Tromba* is the *Italian*. See TROMBA or TRUMPET.

TUBA *ductilis*, the Sacbut. See POSAUNE, TROMBONE or SACKBUT.

TUONO, an *Italian* term, which ſignifies in *Greek Tonos*, in *Latin Tonus*, and among us *Tone*; and is to be underſtood in many ſenſes. See TONE.

As firſt it ſignifies meerly a ſound, as of a Bell or other inſtrument; and thus we ſay a *melodious Tone*, a *diſagreeable Tone*, *&c.* and often a certain inflexion of a human voice proper to expreſs different paſſions of the ſoul; and in this ſenſe we ſay *a ſweet agreeable Tone*, *a harſh* and *rough Tone*, *a fierce* and *imperious Tone*, *&c.* But as theſe ſignifications rather regard phyſics and grammar than muſic, we ſhall paſs them over, and obſerve three others, which more properly belong to this ſubject.

The firſt is when the word *Tone* ſignifies a certain determinate degree of ſound which regulates all the reſt; thus we

ſay

ſay a Flute or Baſſoon, &c. has the *Tone* of ſuch an Organ, &c. when it's *C ſol ut*, and of courſe it's other ſounds in proportion, is uniſon or octave to the *C ſol ut* of that Organ, &c. In this ſenſe alſo we ſay, *the Tone of the choir*, which means a certain mediate degree or pitch of tune, proportioned to the voices whereof 'tis compoſed; in great congregations, 'tis eſpecially neceſſary that the dominant *Tone* of every ſong uſed therein be given, that the people may know their pitch.

The ſecond, and indeed the moſt proper ſignification of the word *Tone* is, when 'tis taken for one of the intervals of muſic, and even for the chief, the fundamental, the riſe, rule, and meaſure of all the other intervals. In this ſenſe, the ancient Muſicians and Mathematicians diſtinguiſh two ſorts of *Tones*, *i. e.* major and minor.

The *Tone* major, whoſe proportion is *ſeſqui*, octave of 9 : 8, is the middle interval of each fourth; and the *tone* minor, the proportion whereof is *ſeſqui nona*, or 9 : 10, is the third interval of every fourth.

9 : 8 10 : 9

Mi ——— *Fa* ——— *Sol* ——— *La*

Semi-tone. Tone major. Tone minor.

It is likewiſe in this ſenſe, that the moderns (ſuppoſing all the *Tones* in the *ſyſtema temperato* to be nearly equal) ſay *Tone* is the interval that is between every degree or note of a diatonic or natural octave, except *mi* and *fa*; and as the *French* ſay, *ſi* and *ut*, or our E and F, or B ♮, and C; which are naturally but ſemi-tones: but that ſuppoſition is not altogether juſt, as appears from what has been ſaid above of the *Tones* major and minor. And laſtly, 'tis in this ſenſe, a *Tone* is called a ſecond major, becauſe 'tis the interval between two ſounds, diſtant from one another nine commas, a minor *Tone*, or ten, a major *Tone*; conſequently a *Tone* is compoſed of, or diviſible into, nine or ten commas. See COMMA.

The third, laſt, and moſt general acceptation of the word *Tone*, is when we, like the ancient *Grecians*, uſe it to expreſs what the moderns ſince *Glarean* call mode, that is the manner of arranging ſounds explained under the article MODE: and more particularly what the *Italians* call *Tuoni Eccleſiaſtici*, and we the *Tones* of church muſic.

Many things might here be ſaid concerning the origin, number, quality, effects, forms, uſes, &c. of theſe *Tones*; *1ſt.* The hiſtory thereof, and their different names among the

the ancients, and at preſent. 2*d*. The characters whereby any particular mode is known; and laſtly, the uſe that might be made of ſuch knowledge with reſpect to the practice of the plain ſong, and vocal as well as inſtrumental muſic; but as we have treated thereof under the word MODE, we ſhall refer the reader thereto; and only add, that,

They commonly and regularly reckon eight *tones* or modes in what is now generally called the *Gregorian chant*, four whereof are authentic, and four plagal.

The four authentic modes are, the *Dorian*, the *Phrygian*, the *Lydian*, and the *Mixolydian* of the ancients; ſee each in it's place.

S. Miroclet Biſhop of *Milan*, or (according to a more probable and common opinion) St *Ambroſe* choſe theſe tones about the year 370, for compoſitions for the church of *Milan*; from him called the *Ambroſian chant*.

Or, according to many other opinions, 'twas from the choice and approbation of thoſe two great men, that theſe four firſt *tones* came to be denominated choſen, or approved, *i. e.* authentic.

It may here be obſerved, that eleven of the chords of the ancient ſyſtem, were ſufficient to form theſe four *tones*; the *Lychanos Hypaton*, or the *Re* of our ſecond octave, was the loweſt chord of the firſt *tone*, and *Paranete Hyperbolæon*, the higheſt of the fourth; ſo that *Nete Hyperbolæon*, which was the higheſt chord, and *Parhypate Hypaton*, *Hypate Hypaton*, and *Proſlambanomenos*, which were the three loweſt chords of the ancient ſyſtem, were not uſed; which St *Gregory*, about 280 years after St *Ambroſe*, obſerving, added to theſe four authentic *tones*, four others called plagal, which were the *Hypodorian*, *Hypophrygian*, *Hypolidian*, and *Hypomixolydian*; and by this means introduced the uſe of the whole fifteen chords of the ancient ſyſtem into the church muſic; the loweſt chord of the *Hypodorian tone* was *Proſlambanomenos*, or the *A mi la* of our ſecond octave; and from this time each of the four authentic *tones* has had a plagal one for it's collateral, *i. e.* to ſerve by way of ſupplement thereto: and hence aroſe that diviſion of the *tones* or modes into ranks and claſſes; for which ſee PROTOS.

The firſt and ſecond *tones* were of the firſt claſs.

The third and fourth of the ſecond.

The fifth and ſixth, of the third.

And the ſeventh and eighth, of the fourth claſs, according to the following table.

	Proton.	Deuteron.	Triton.	Tetarton.	
Tones.	1	3	5	7	Authentic modes.
Tones.	2	4	6	8	Plagal modes.

With regard to this table two things are to be obſerved; firſt, that the authentic modes are ſignified by the cyphers 1, 3, 5, 7, whence they are called unequal; and that the plagal *tones* are repreſented by 2, 4, 6, 8, therefore called equal *tones*. As theſe names are often met with among authors, 'tis neceſſary to know what they mean.

The ſecond obſervation to be made on this table is, that the authentic modes are placed above the plagal, becauſe, beſide their name, they are in effect their ſuperior, principal, key, dominant, *&c.* and the plagal beneath them, as being collateral, ſubordinate, ſubſervient, dependants, *&c.* to the authentic.

To determine in what *tone* or mode a ſong is compoſed, three things are neceſſary to be obſerved.

1. The final or laſt note of the ſong.

2. The compaſs thereof, either above or below the *tone* of the mode.

3. The dominant, *i. e.* the fifth, or note which is oftenеſt heard in the courſe of the piece.

Firſt then, by the final, the rank or claſs of the *tone* wherein the ſong is compoſed is eaſily diſcerned, becauſe each of theſe claſſes has one note appropriated to it in ſuch a manner, that it always ſerves as a final to the two modes of that claſs.

The final of the two modes of the firſt claſs 1, 2, is *Re*.

The two tones of the ſecond claſs 3, 4, have *mi* for their final.

Fa is the final of thoſe of the third claſs 5, 6.

And thoſe of the laſt claſs 7, 8, have always *ſol* for their final.

Conſequently, for example, when a ſong ends with *Re*, it may be concluded to be compoſed in one of the two *tones* of the firſt claſs, *i. e.* either 1 or 2; and when it ends with *mi*, it appears to be in the ſecond claſs, and of courſe in either the third or fourth mode, and ſo of the reſt.

But it may here be objected, that ſome pieces end in *La*, others on *Si*, as the *French* ſay, and others again on *Ut*, *&c.* 'tis true; but the notes *la ſi ut*, *i. e.* the ſounds by them expreſſed, are in the ſame proportion among themſelves, as thoſe expreſſed by the ſyllables *re*, *mi*, *fa*; we may therefore as well ſay, that

La ſtands in the place of *Re.*
Si for *Mi*, and
Ut for *Fa.*

So that the ſong is ſtill the ſame, only tranſpoſed either a fifth higher, or a fourth lower, if this tranſpoſition change not the nature of the air, or the natural order of the ſounds; it therefore cannot alter it's rank or claſs, it being eaſy to ſay *la*, *ſi*, *ut*, inſtead of *re*, *mi*, *fa*, being in effect the ſame thing: hence it appears, that the two *tones* of the firſt claſs commonly and naturally have *re* for their final, which by tranſpoſition, is changed to *la*; and ſo of the others.

Table of natural finals, and thoſe by tranſpoſition.

Firſt rank.	*Second.*	*Third.*	*Fourth.*
$\frac{1}{2}$ *Re* or *La*, *tranſpoſed.*	$\frac{3}{4}$ *Mi* or *Fa*, *tranſpoſed.*	$\frac{5}{6}$ *Fa* or *Ut*, *tranſpoſed.*	$\frac{7}{8}$ *Sol.*
4th *lower or* 5th *higher.*	*ditto.*	*ditto.*	*ditto.*

This is not enough, for as each claſs contains two *tones*, one authentic and one plagal, it remains to determine in which of the two the piece is compoſed; in order to which, regard is to be had to the compaſs thereof, whether in the courſe of the ſong it riſe or fall above or below the extent of the tone.

Firſt, If the whole extent of the ſong be eight or nine degrees above it's final, and not one below, 'tis an authentic mode, and therefore the firſt of every claſs.

It may be obſerved, that ſongs compoſed in authentic modes, may move nine or more degrees above their final without ceaſing to be authentic.

Secondly, And if on the contrary, the ſong deſcend four or five degrees below it's final, and aſcend but five or ſix above it, the mode therefore is plagal, and conſequently is the under one of each claſs.

But if the piece has ſo much compaſs as to riſe eight or nine degrees above it's final, and fall four or five below (as in many of the ſongs of the *Romiſh* church) the *tone* or mode is ſaid to be mixed, as participating of both authentic and plagal.

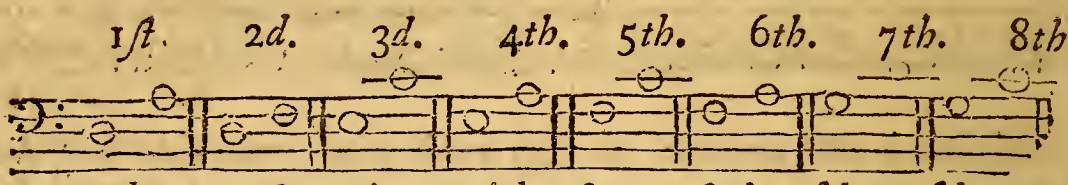
Again, there are many ſongs in the *Romiſh* rites that do not move thro' the extent of their octave, which are therefore called incompleat modes; and to know in what mode

theſe portions are compoſed, regard muſt be had to their final or loweſt note, and dominant, *i. e.* the note which is oftenеſt heard in the courſe of the ſong. And if the dominant be found five or ſix degrees above the final, the *tone* is authentic; if three or four below, it may be concluded plagal; in ſhort, let the ſong be of whatſoever compaſs or extent, the only ſure way of finding out what mode 'tis compoſed in, is by thus examining it's final and dominant.

The following table included in two verſes, at once ſhews the finals and dominants of every mode, according to the order of the *French* ſcale in *Si.*

Pri. RE, LA, ſec. RE, FA, ter. MI, UT, quartquoq; MI, LA.
Quint FA, UT, ſext. FA, LA, ſept. SOL, RE, oct. quoq; SOL, UT.

As for example.



re, la, re, fa, mi, ut, mi, la, fa, ut, fa, la, ſol, re, ſol, ut,

To make this intelligible, obſerve, 1*ſt.* The ſyllables, *pri. ſec. ter. &c.* are abbreviations of *primus, ſecundus, &c.* 2*d.* That the mono-ſyllables after them, are the names of the finals, and dominants of each *tone.*

The *Intonations* (as the *French* ſay) *i. e.* the four, five, or ſix firſt notes of the ſong end uſually on the dominant of the mode.

All anthems, ſays Mr *Broſſard*, end with the final of the mode, and the *Evovæ*, that is, the ſong of *Sæculorum amen*, always begin with the dominant of the *tone* wherein the preceeding anthem was compoſed.

The anſwers in the matins end always with the final, and the verſe immediately following, begins with the dominant; the contrary ſeldom is met with: and this dominant is ſo often repeated therein, that 'tis no difficult matter to find it out.

The laſt notes of the entries or beginnings is always the final of the *tone*, and the note that is chiefly heard in the pſalm, and the *Gloria Patri* which follow them, is always the dominant.

Obſerve

Obſerve that what has here been ſaid, regards only regular modes, beſide which in the whole body of the modern plain ſong, there are ſome few which may be called irregular.

This knowledge of the *Tone*, wherein a piece is compoſed, is principally neceſſary upon three occaſions.

Firſt, To give the firſt note of it to the choir.

Secondly, To keep it up. And, *Laſtly*, to give the firſt note of the pſalms and canticles of divine worſhip.

Firſt, To give the firſt note to the choir, is to begin part of an office, as matins, laudes, veſpers, *&c.* at a certain note or degree of tune ſo proportioned to the voices whereof 'tis compoſed, as that in the progreſs thereof, tho' the ſong may riſe or fall five or ſix degrees higher or lower than that note, ſtill the *Tone* may be kept up and heard plainly, without forcing any particular voice in the congregation; and the better to perform this, it were very convenient to have a bell or pipe of an Organ ſet to that pitch, and ſounded from time to time, by means whereof the ſound would be fixed in the mind, or if it were at any time loſt, it might eaſily by this means be refreſhed in the imagination. (This practice a learned *Benedictine* recommended in a treatiſe wrote in 1673, which, ſays Mr *Broſſard*, is the beſt that has ever appeared on the knowledge and practice of the plain ſong.) At leaſt in thoſe churches that have Organs, it would be very eaſy for the Organiſt to ſound it in ſuch a manner, as that the choir may without difficulty perceive it. But as this cuſtom is not generally practiſed, the prieſts may at leaſt attempt to find ſome method of their own, in order to which the following rules may be of ſervice to them.

I. They muſt conſider of what voices their congregations are compoſed, whether high or ſhrill voices, ſuch as women and children have; or low and grave voices, or of a middle pitch ſuch as men have, which may be called tenors or baſſes, as every man has a different command of voice, ſome high for the tenor, others low for the baſs.

II. That among the dominants of the modes there are ſome that agree with grave, and ſome with acute voices; they muſt therefore make choice of one proper for their choir. 'Tis certain that *A mi la*, the dominant of the firſt *Tone*, is proper for grave or mediate voices, inſomuch that they can riſe five or ſix degrees higher, or deſcend five or ſix lower at pleaſure, and this without any inconvenience or forcing the Organs; *A mi la* therefore is proper for the tone of church muſic, to be performed by ſuch voices; conſequently in a congregation compoſed of ſuch, the office ſhould begin with *A mi la*: On the other hand, *Re* in *D la re* the dominant

of

of the ſeventh *Tone*, is well adapted to high voices; in choirs therefore compoſed of ſuch, the office ſhould begin with that ſound.

III. Then to know what degree or pitch of tune is to be given to this *A mi la*, or *D la re*, 'tis here that ſome inſtrument, but particularly a ſtroke on the Organ, would be of great ſervice. But to ſupply that, it is neceſſary that every one examine or meaſure the natural compaſs of his voice; if he have a very low voice, this *A mi la* is almoſt his higheſt note, but ſuch a one is not often met with. If he have a pitch of voice called a tenor, 'tis nearly the middle ſound in his reach, and if he have one of thoſe called *Hautcontres* or treble, this *A mi la* is almoſt his loweſt ſound. But a little uſe and a good example from a maſter, will make this clearer than words can expreſs. 'Tis not enough to give a good *Tone* at once off hand, but 'tis alſo abſolutely neceſſary to keep it up through the different pieces, whereof the office begun in this *Tone* is compoſed. Among the many methods propoſed by the *Benedictine* abovementioned, that which is moſt generally practiſed is, to make all the dominants of the different pieces in the office uniſon with the firſt *Tone*, which conſequently is capable of bearing the different names of thoſe dominants, and may be called in one piece *la*, in another *fa*, in a third *ut*, in another *re*, &c. For example, firſt ſuppoſe the veſpers, *Deus in Adjutorium*, begun with *A mi la*, and the anthem or firſt pſalm be of the firſt, fourth, or ſixth *Tones*; as the dominant of each of theſe *Tones* is *la*, and of courſe the ſame ſound *A mi la* is the *Tone* of the choir, there is not much difficulty in giving the name and ſound *A mi la* to the congregation.

Secondly, If by chance a pſalm or anthem of the third, fifth, or eighth *Tone* whoſe dominants are *uts*, ſhould come in the ſervice, then the *Tone* of the choir is called *ut*, tho' in reality 'tis the ſame *A mi la*.

Thirdly, If an anthem or pſalm of the ſecond *Tone* happen to come in, the *Tone* of the choir will ſtill be *A mi la*, though they call it by the name of *fa*, becauſe *fa* is the dominant thereof.

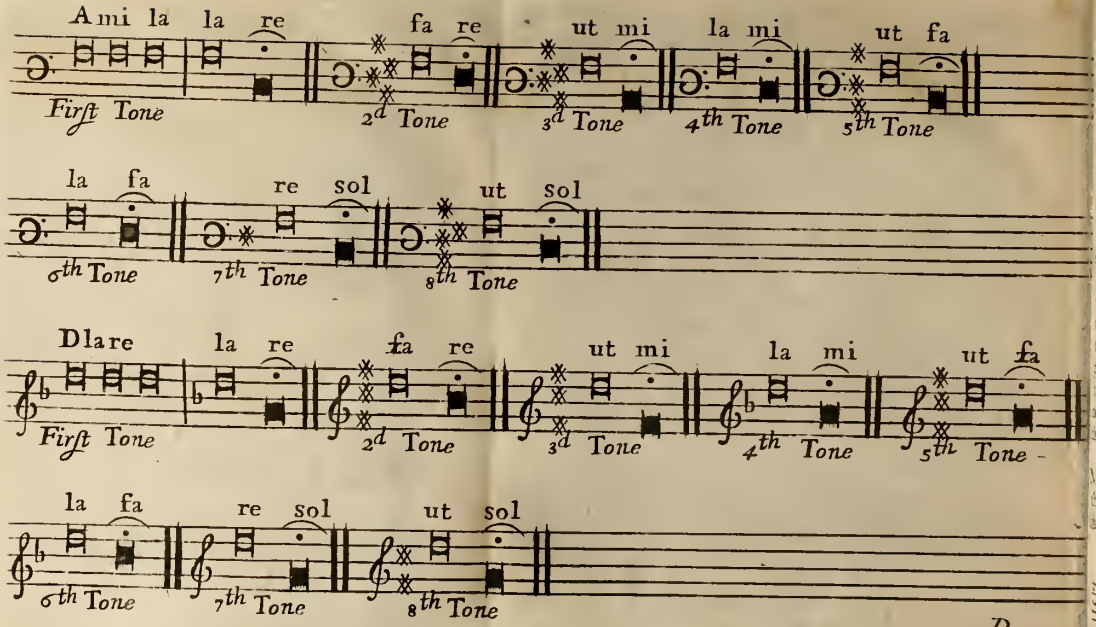
And, *Laſtly*, If the accidental pſalm or anthem be of the ſeventh *Tone*, as its dominant is *re*, the *Tone* of the choir will be called *re*, though it be the ſame *A mi la*.

The annexed tables will exhibit and make eaſy what has above been ſaid, in which the dominants of the eight *Tones* are all upon the line *A mi la*, and marked with ſquare notes, by means of which this practice of reducing the tones is much facilitated. The black notes are the finals of every tone

tranſpoſed

'Tis plain, that by placing the dominant of the fifth *Tone* in *G re ſol*, *i. e.* a *Tone* higer than the tone of the choir, it forces the voice, ſo that its low notes are ſcarce heard; and the ſame happens by placing the dominant of the third and eighth *Tones* a third minor higher than the pitch of the choir; for by this the voice is ſtrained almoſt to a ſqual, eſpecially if the ſong runs high. To avoid both theſe inconveniences, ſeveral Organiſts began to introduce the method of playing, *Firſt*, The fifth tone in *D la re* natural or third minor, like the ſeventh tone, becauſe by this its dominant was *A mi la* uniſon to the *Tone* of the choir.

Secondly, The third *Tone* is *G re ſol* flat like the ſecond, for thereby the dominant riſing but a ſemi-tone higher than


Ami la la re fa re ut mi la mi ut fa
First Tone
2d Tone
3d Tone
4th Tone
5th Tone
la fa re sol ut sol
6th Tone
7th Tone
8th Tone
Dlare la re fa re ut mi la mi ut fa
First Tone
2d Tone
3d Tone
4th Tone
5th Tone
la fa re sol ut sol
6th Tone
7th Tone
8th Tone

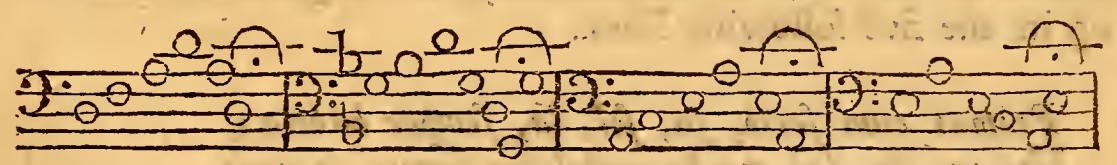
tranſpoſed more or leſs high or low, according as their dominants are changed.

The firſt table is for reducing the dominants to the ſound of *A mi la*, for low voices, and the ſecond to that of *D la re*, for high ones. (*See Plate annexed.*)

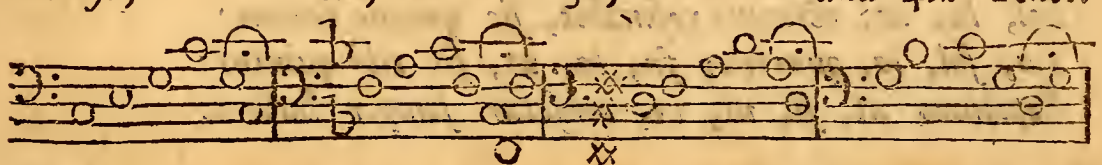
It may be remarked, that thoſe rules ought, and indeed are obſerved with regard to the firſt, fourth, ſixth and ſeventh *Tones*; but 'tis ſtrange theſe ſame rules are not regarded with reſpect to the ſecond, third, fifth and eighth, which are ſo exactly followed as to the ſeventh mode.

The difficulty and nicety of the tranſpoſitions, which were neceſſary to reduce the dominants of theſe four *Tones* to one ſound, having puzzled the ancient Organiſts, they choſe rather to change the ſituation of the *Tone* of the choir, and place it ſometimes a ſemi-tone higher as in the ſecond, ſometimes a tone lower as in the fifth, and ſometimes a third minor higher, as in the third and eighth tones, than to trouble themſelves about ſuch tranſpoſition.

But what is ſtill more ſtrange is, that the greateſt part of Muſicians, without any reaſon, ſo blindly follow this cuſtom, that 'tis almoſt a crime to note the eight tones otherwiſe than in the following table.



The 1ſt, 2d, 3d, and 4th Tones.



The 5th, 6th, 7th, and 8th Tones.

'Tis plain, that by placing the dominant of the fifth *Tone* in *G re ſol*, *i. e.* a *Tone* higer than the tone of the choir, it forces the voice, ſo that its low notes are ſcarce heard; and the ſame happens by placing the dominant of the third and eighth *Tones* a third minor higher than the pitch of the choir; for by this the voice is ſtrained almoſt to a ſqual, eſpecially if the ſong runs high. To avoid both theſe inconveniences, ſeveral Organiſts began to introduce the method of playing, *Firſt*, The fifth tone in *D la re* natural or third minor, like the ſeventh tone, becauſe by this its dominant was *A mi la* uniſon to the *Tone* of the choir.

Secondly, The third *Tone* is *G re ſol* flat like the ſecond, for thereby the dominant riſing but a ſemi-tone higher than

than *A mi la*, the voices were not at all forced; and on the other hand they were not obliged to make intricate tranſpoſitions. This may ſuffice with reſpect to the ſhrill voices in the choir.

Laſtly, If this knowledge of the *Tones* is neceſſary in the practice of the plain chant, certain it is, 'tis principally ſo with reſpect to the pſalms and canticles in the *Romiſh* rites; for 'tis a general and infallible rule, that the pſalm or canticle ought to be ſung in the ſame *Tone* with the preceeding anthem, becauſe the pſalm and the anthem are reckoned together as one ſong. It therefore is highly uſeful to know at once the tone of the anthem, in order to begin the pſalm agreeing therewith in the ſame.

We ſhall not here pretend to ſay what theſe ſongs or chants are, ſince every church has its particular rules relating thereto; but ſhall only add, that to ſing a pſalm well, theſe three things muſt be obſerved; the intonation or ſetting the pitch and firſt note; the mediation or reſt in the middle, and the *Evovæ*, or ending.

Firſt, With regard to the manner of beginning or ſetting the firſt note, the pſalms of every *Tone* have a particular ſound appropriated to them (in the *Roman* and other churches,) which for the eaſe of the memory are ingeniouſly ſummed up in the five following lines:

Primus cum ſexto, fa, ſol, la, ſemper habeto;
Ut, re, fa, ſed mœſta moduletur lingua ſecundo.
Sol, la, ut, octavus reſonabit, ſic quoque ternus:
La, ſol, la, quartus; fa, la, ut, ſit tibi quintus:
Septimus ut, ſi, ut, re, cenſetur ſemper habere.

The firſt note of theſe intonations is the dominant of the tone; in the pſalms only the firſt verſe is begun as above, all the others begin with the dominant from the firſt ſyllable; as to the canticles, all their verſes begin like the firſt of the pſalm.

Secondly, With reſpect to the mediation; 'tis a ſort of reſt or ſilence, which ought to be made in the middle of every verſe, as well to have time to eaſe and take breath, as to keep up the gravity neceſſary in the ſervice; it ends always with the dominant of every *Tone*, but the ſeventh, in which it ends a *Tone* higher.

Laſtly, The *Evovæ* is a word formed, for brevity's ſake, of the ſix vowels in the words *Sæculorum amen*. There are a ſort of books called by the *French Pſautiers* and *Antiphoniers*, and by us Pſalteries, which contain the rules of certain churches,

churches, and which ſhew the note whereon to end every verſe of the pſalms and canticles; and as every *Tone* has many endings (except the ſecond) thoſe books are to be conſulted as well as the cuſtom and practice of the church, for an infinity of other particularities belonging to them.

TUTTI, in the *Italian* muſic intimates, that all the parts are to play together, or to make a full concert.

In this ſenſe the word *Tutti*, ſtands oppoſite to *ſoli* or *ſolo*. See SOLO.

This word is often expreſſed by *omnes*, *ripiéno*, *da capella*, *Choro*, *&c.* See each under its proper article.

TYMPANO, or TYMPANUM, a *Timbal*, a muſical inſtrument, which among the ancients conſiſted of a thin piece of leather or skin, ſtretched on a circle of wood or iron, and beat with the hand. See DRUM.

This may be our kettle-drum, as it appears to be from the *Italians* uſing the word *Tympano* for a pair of tymbals of an unequal ſize tuned a fourth, the leaſt wherof gives the acute ſound, the largeſt the grave one; the firſt is *C ſol ut*, the latter *G re ſol*, a fourth lower; they ſerve for a baſs in a concert, or airs deſigned for Trumpets; we from hence meet with parts marked *Tympano*, which ſhew that they are deſtined for this inſtrument.

V.

V The ſimple letter V, is often uſed to ſhew a piece deſigned for the violin; if theſe be two, the piece is for two Violins or more: Again among the *Roman* cyphers it ſtands for five; and laſtly, if the letter *S* be thereto added, *V. S.* it ſignifies *volti ſubito, i. e. turn over quick.* See VOLTI.

VACUA, *Notte vacue*; the minim and ſemi-breve may properly be called *Notte vacue*, by reaſon their heads are open O, in diſtinction to *Notte piéne*, the heads whereof are filled up; theſe are by the *Italians* called *Notte bianche ó nere.* See NOTE.

VAGANTE *Suoni.* See SUONI.

VALORE, *Value, Content*; as the value of a note is underſtood of the length of time it contains; for example, the value, content or length of the large is eight ſemi-breves, that of the long four, and ſo of the reſt; but ſee FIGURE, NOTE and CHARACTER.

VALUTA, the ſame with *valore.* See VALORE.

VARIAMENTO, an *Italian* adverb, which means in a varied manner full of changes and variations. See VARIATION.

VARIATION, is the different manner of playing or ſinging the ſame ſong, air or tune, either by ſubdividing the notes into ſeveral others of leſs value, or by adding of graces in ſuch a manner however, as that one may ſtill diſcern the ground of the tune thro' all the enrichments; which by ſome *French* muſicians are called *Embroideries.*

Thus for inſtance, the divers copulets of chacones, *Spaniſh Follies*, which the *French* call *Follies d' Eſpagne*; and are properly *Fardinal's ground Paſſecailles, &c.* are ſo many *Variations*; ſo alſo many diminutions of courants, gavots and other pieces for the Lute, Harpſichord and Violin are really *Variations*, but more properly ſo called, when played by the Violin alone.

VARIATO, the ſame with *variamento.*

VARIAZIONE. See VARIATION.

VELOCE, *quick*, nearly the ſame with *Vivace.* See VIVACE.

VELO-

VELOCISSAMENTE, or VELOCISSIMO, *very quick, with great Precipitation*; this word is ſeldom met with, for they uſe the words *preſto* or *preſtiſſimo* in it's ſtead. See PRESTO.

VERBERO. See SYNCOPE.

VERGELLA, or VERGHETTA. See VIRGULA.

VERSE, the modern *Verſe* is very ſeverely handled by *Voſſius*, who makes it intirely unfit for muſic. "Our *Verſes*, "ſays he, run as it were all in one foot, without any di- "ſtinction of numbers, or parts, and have no rythmus at all, "without regard to the natural quantities of the ſyllables; "for we mind nothing but to have a certain number thereof "in a verſe, of whatever nature or order." See RHYTHMUS.

Mr *Malcolm* attempts to vindicate our *Verſe* from this imputation. It is true, we don't follow the metrical compoſition of the ancients, yet we have ſuch a mixture of ſtrong and ſoft, long and ſhort ſyllables, as makes our *Verſes* run ſmooth or rumbling, ſlow or rapid, agreeable to the ſubject, of which Mr *Pope* has given us very fine examples in theſe lines:

Soft is the ſtrain, when Zephyrs gently blow.
The hoarſe rough Verſe ſhould like the torrent roar.
The line too labours, and the words more ſlow.
Flies o'er th' unbending ears, and skims along the plain.

To which may be added the following:

And like a wounded ſnake, drags his ſlow length along.
So ten dull words oft creep in one dull line.

By making a ſmall change or tranſpoſition of a word or ſyllable in any of theſe *Verſes*, any one who has an ear will find, that we make great matter of the nature and order of the ſyllables.

Voſſius adds, that the ancient odes were ſung as to the rhythmus, in the ſame manner as we ſcan them, every foot being a diſtinct bar or meaſure, ſeparated by a different pauſe; tho' in reading, that diſtinction was not ſo ſtrictly obſerved.

Again he ſays, that their odes had a regular return of the ſame kind of *Verſe*, and the ſame quantity of ſyllables in the ſame place of the *Verſe*, whereas in thoſe of the moderns, to follow the natural quantity of our ſyllables, every ſtanza would be a diſtinct ſong. *De poëmatum Cantu.* See ODE.

The *Greek* and *Latin Verſes* are the *Hexamater*, *Pentamater*, *Iambics*, *Hendecaſyllaba*, *Trochaics*, &c. each of which had it's particular time or meaſure, when propoſed to be ſung.

Heroic and *Alexandrine Verſes* conſiſt of twelve or thirteen ſyllables, and are of modern invention.

The ancients had likewiſe various other kinds of *Verſes*, or poetical deviſes, as cantos, ecchos, monorhyms, &c. to which they had a particular regard in compoſitions of muſic. See RYTHMICA and METRICA.

The kinds of feet uſed in the *Latin Verſe* are various, their number is about twenty eight, of which ſome are called ſimple, as not being compoſed of others, and ſome compound for the contrary reaſon; of the ſimple there are four of two ſyllables, and eight of three.

The ſimple of two ſyllables are,

1. *Pyrrhichius*,	formed	of two ſhort ſyllables,	as *fĕrŭs.*
2. *Spondæus*,		of two long,	*aūdāx.*
3. *Iambus*,		of one ſhort, one long,	*pŏtēns.*
4. *Trochæus or Choreus*,		of one long, one ſhort,	*rūră.*

The ſimple of three ſyllables are,

1. *Tribrachys*,	formed	of three ſhort ſyllables,	as *plăcĭdă.*
2. *Moloſſus*,		of three long.	*āmēntūm.*
3. *Anapæſtus*,		of two ſhort, one long,	*ănĭmāns.*
4. *Dactylus*,		of one long, two ſhort,	*ānglĭă.*
5. *Amphybrachys*,		one long betw. two ſhort,	*ămīcŭs.*
6. *Anphimacer*,		one ſhort betw. two long	*dēnsĭtās.*
7. *Bacchius*,		one ſhort, two long,	*gĭgāntūm.*
8. *Antibacchius*,		two long, one ſhort,	*cōncrētŭs.*

Compoſed,

1. *Proceleuſmaticus*,	of two Pyrrhics,	as	*hŏmĭnĭbŭs.*
2. *Diſpondæus*,	of two Spondæuſes,		*āmphĭtrītē.*
3. *Dijambus*,	of two Iambuſes,		*ămōēnĭtas.*
4. *Ditrochæus*,	of two Trochæuſes,		*ĭmpĕdĭtŭs.*

Mixt,

1. *Antipaſtus*,	an Iambus and Trochæus,	*ăbōrtĭvŭs*
2. *Choriambus*,	a Trochæus and Iambus,	*ābrŏtŏnūm.*
3. *Ionicus major*,	a Spondæus and Pyrrhichius,	*ābrūmpĕrĕ.*
4. *Ionicus minor*,	a Pyrrhichius and Spondæus,	*jăcŭlōrūm.*

A Pæon consists of one long and three short syllables in different positions.

1. *Pæon*, of a Trochæus and Pyrrichius, as *ĭnnŏcŭŭs.*
2. *Pæon*, of an Iambus and Pyrrhichius, *pŏtēntĭă.*
3. *Pæon*, of a Pyrrhichius and Trochæus, *scĕlĕrātŭs.*
4. *Pæon*, of a Pyrrhichius and Trochæus, *ăpŏlŏgōn.*

An Epitritus is contrary, i. e. *one short syllable and three long, variously disposed.*

1. *Epitritus*, of an Iambus and Spondæus, as *ăbāctōrūm.*
2. *Epitritus*, of a Trochæus and Spondæus, *pērmănēntūm.*
3. *Epitritus*, of a Spondæus and Iambus, *cōncōrdĭāē.*
4. *Epitritus*, of a Spondæus and Trochæus, *ĭmmūtātquĕ.*

Verses in the church music, are certian parts of psalms or anthems sung by one or more voices, which according to their number are called by the *Italians Soli*; (see SOLO,) and seem as it were detached from the whole body or choir, which may be otherwise called the grand chorus.

VERSETTA, is the *Latin Versiculus*, a little short verse. See VERSE.

VERSO, } See VERSE.
VERSUS, }

VERTE *subitó*, *Latin* terms which signify the same with the *Italian volti subito*, — *turn over the leaf quickly*. See VOLTI.

VERTUOSO. See VIRTU.

VESPERTINI *Psalmi*, are evening songs. See SALMO.

UGALE, or UGALMENT, signify equal or equally. For *Systema ugale*, see SYSTEM.

VIBRATION, a regular reciprocal motion of a body; for instance of a chord, which being suspended at freedom, vibrates first this, and then that way.

The *Vibrations* of a stretched chord or string arise from it's elasticity, which power being the same kind with that of gravity, the *Vibrations* of chords follow the same laws as those of pendulums, consequently the *Vibrations* of the same chord equally stretched, tho' they be unequal in length, are equidiurnal, or performed in the same space of time, or to speak more properly, in equal times; and the squares of the times of the *Vibrations* are among themselves inversly, as the powers

powers whereby they are equally bent and inflected. See STRING.

VIETATI *Intervalli.* See INTERVAL.

VIETATO, *forbidden*, that must not be done, either because not according to rule, or as not having an effect proper to the end of music, that is, such a one as does not affect the ear with pleasure. There are *Passaggi vietati* and *Intervalli vietati.* See PASSAGE.

VIGESSIMO, *the twentieth*, one of the intervals in music, which is the sixth tripled. See SIXTH and INTERVAL.

VIGOROSO, or VIGOROSAMENTE, signify to sing or play with vigor, strength and firmness.

VILLANELLA, *rustick, peasant-like*, a sort of dance, or rather air, to which country people or peasants dance; there are some of this kind that are very agreeable, having in them something very gay and enlivening proper to the design thereof; the first copulet is usually played plain and simple, afterwards come an infinity of variations, diminutions, *&c.* they answer in some respects to our country dances.

VIOLA, a musical instrument of the same form with the Violin, and struck like that with a bow; 'tis by the *Italians* denominated a tenor violin. See VIOLIN.

Of this instrument there are several sorts and sizes; they are usually strung with four strings.

VIOLA *di Gamba*, *Leg-Viol*, tho' we call it simply Viol, the *Italians* add *di Gamba*, because 'tis held between the legs to be played on.

Of this kind there were formerly whole chests which contained sets of them, such as trebles, tenors, counter-tenors, basses and double basses; each of which was mounted with six strings, having eight stops or frets divided by semi-tones.

Their sound is very soft and agreeable. The tablature or music for this instrument is laid down on six lines or rules.

There are yet remaining pieces, being a sort of fancies designed for these instruments only.

What the *Italians* call *Alto Viola*, is the counter-tenor of this; and their *Viola Tenore*, the tenor. They sometimes call it simply *Viola.* Some authors will have it the *Lyra*, others the *Cythara*, others the *Chelis*, and others the *Testudo* of the ancients. See LYRA, CYTHARA, *&c.*

VIOLA *Tenore, a tenor Viol.*

VIOLA *Basso, a bass Viol.*

VIOLA *d' Amour*, or *Love Viol*, is a kind of triple viol or violin, having ſix braſs or ſteel ſtrings, like thoſe of the Harpſichord, ordinarily played with a bow.

It yields a kind of ſilver ſound, and has ſomething in it very agreeable and ſoft, whence it's name.

The baſtard viol of the *Italians* (not uſed among us) Mr *Broſſard* takes to be a kind of baſs viol mounted with ſix or ſeven ſtrings, tuned as the common one.

What the *Italians* call *Viola di Brachia*, — *Arm-Viol*, or ſimply *Brachia*, — *Arm*, is an inſtrument anſwering to our counter-tenor.

Their *Viola prima*, or *firſt Viol*, is really our counter-tenor Violin; at leaſt they commonly uſe the cleff of *C ſol ut*, on the firſt line to denote the piece intended for this inſtrument.

Their *Viola ſecunda* is much the ſame with our *tenor Violin*, having the key *C ſol ut*, on the ſecond line.

Their *Viola terza*, is nearly our *counter tenor Violin*; the key *C ſol ut*, on the third line.

Their *Viola quarto*, or *fourth Viol*, is not known in *England* or *France*, tho' we frequently find it in *Italian* compoſitions; the key on the fourth line from the top.

VIOLETTA, or LITTLE VIOL, is in reality, our *triple Viol*. This term is frequently confounded by ſtrangers, with what has been ſaid of *Viola prima*, *ſeconda*, *terza*, *&c.*

VIOLIN or FIDDLE, is a muſical inſtrument mounted with four ſtrings or guts, and ſtruck with a bow.

The *Violin*, like moſt other inſtruments, conſiſts of three parts; the neck, the table, and the ſound-board; at the ſides are two apertures, and ſometimes a third is added towards the top, ſhaped like a heart.

It's bridge which is below the apertures, bears up the ſtrings which are faſtened to the two extreams of the inſtrument, at one end of them to a ſcrew, which ſtretches or looſens them at pleaſure.

The ſtyle and ſound of the *Violin* is the gayeſt, moſt lively, and ſprightly of all inſtruments; and hence it is of all others the fitteſt for dancing. Yet there are ways of touching it which render it grave, ſoft, and languiſhing, and fit for church or chamber muſic.

It generally makes the treble or higheſt part in concerts.

It is tuned by fifths: it's play is compoſed of baſs, counter-tenor, tenor and treble; to which may be added a fifth part: each part has four fifths, which riſe to a greater ſeventeenth. See FIFTH.

In

In compoſitions of muſic, the *Violin* is denoted by *V.* and two *V. V.* denote two *Violins*.

The word *Violin* ſtands for *treble Violin*; when the *Italians* prefix *alto*, *tenore*, or *baſſo*, it then expreſſes the counter-tenor, tenor, and baſs *Violin*. See TREBLE, TENOR, and BASS.

In compoſitions, where there are two or more *Violins*, they make uſe of the words *prima*, *ſeconda*, *terza*, *&c.* of the characters. I^a, II^a, III^a; or of theſe figures, 1^a, 2^a, 3^a, *&c.* to denote the difference.

The *Violin* has only four ſtrings, each whereof is of a different thickneſs; the ſmalleſt makes the *E ſi mi* of the higheſt octave of the organ; the ſecond, a fifth below the firſt, makes the *A mi la*; the third, a fifth below the ſecond, is *D la re*; laſtly, the fourth, a fifth below the third, is *G re ſol*.

The largeſt or fourth ſtring has four notes belonging to it, *viz. G re ſol ut*, or *G*, which is to be played open, *A la mi re*, or *A* muſt be ſtopped with the fore-finger, of the left hand, almoſt at the diſtance of an inch from the nut; *B fa be mi* or *B*, with the ſecond finger about half an inch from the firſt, and *C ſol fa ut*, with the third finger cloſe to the ſecond.

The third has alſo four notes, *D la ſol re*, is ſtruck open; *E la mi*, muſt be ſtopped with the fore finger about an inch from the nut; *F fa ut*, with the ſecond finger cloſe to the firſt; and *G re ſol ut*, (on which note the cleff is commonly marked) with the third finger $\frac{3}{4}$ of an inch from the ſecond.

The ſecond ſtring has four notes, *A la mi re*, or *A* is the open ſtring; *B fa be mi*, or *B*, is with the fore finger, about an inch from the nut; *C ſol fa ut*, is the ſecond finger cloſeto the firſt; and *D la ſol re*, or *D*, is the third finger about three qnarters of an inch from the ſecond.

The leaſt or treble ſtring, has uſually ſix notes, *E la*, open; *F fa ut*, or *F*, the fore finger very near the nut; *G ſol re ut*, or *G*, the ſecond about three quarters of an inch from the firſt; *A la mi re*, or *A*, with the third finger at the ſame diſtance from the ſecond; *B fa be mi*, with the little finger half an inch from the third; and laſtly, *C fa ut*, you muſt ſtretch the little finger about a quarter of an inch farther than for *B fa be mi*. But here it muſt be obſerved, that all the notes on the treble ſtring, except *E la*, or *E*, are termed in *alt* for diſtinction's ſake. For flat, ſharp, and gamut, ſee FLAT, SHARP, *&c.* For time, note, bar, and reſt, ſee TIME, NOTE, BAR, and REST.

Moſt

Moſt nations ordinarily uſe the cleff *G re ſol* on the ſecond line from the bottom, to denote the muſic for this inſtrument; the *French* alone uſe the ſame cleff on the loweſt line; the firſt method is beſt when the ſong goes very low; the ſecond beſt when it goes very high.

VIOLINCELLO of the *Italians*, is properly what we call the Baſs Violin with four ſtrings, ſometimes even five or ſix; but thoſe are not common, the firſt being moſt uſed among us.

VIOLINISTA, a perſon that plays, or is a maſter of the Violin.

VIOLINO *concertante*, *concertini*, or *di concertino*, thoſe Violins, whether firſt or ſecond, that play throughout the piece, in diſtinction to *Violini ripieni*, Violins that play in particular places, as in grand chorus, to fill up or compleat the harmony.

VIOLONO, a large Baſs Violin or double baſs, every way as big again as the common one; and the ſtrings, which are four, bigger and longer in proportion, conſequently it's ſound muſt be an octave deeper than that of the *Violincello*, or Baſs Violin; it has a noble effect in great concerts. See CONCERT and VIOLINCELLO.

VIRGULA, a *Latin* term, for which the *Italians* ſay *Vergetta* or *Verghetta*, both which ſignify, that line drawn from the head of a note either upwards or downwards, which we commonly call the tail thereof. *Bontempi*, in his *Hiſtoria Muſica*, diſtinguiſhes ſeveral kinds.

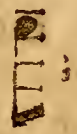
Vergetta aſcendente, the tail turned upwards.

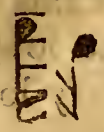
Vergetta deſcendente, or *pendente*, the contrary.

Each of theſe tails may be drawn on the right or left ſide of the head of a breve; if on the right, the *Italians* uſed the phraſe *Vergetta aſcendente*, or *pendente della parte deſtra*; if on the left, *della parte ſiniſtra*.

Theſe different ſituations make a great difference in the value of theſe notes, eſpecially when they are tyed; for which ſee LEGATURE.

Vergetta dritta, a ſtrait tail, as of a minim or crotchet

Vergetta obliqua, one that has a little hook at the end, as that of a quaver  ; this hook may be on either ſide.

Vergetta biſtorta, a tail that has two of theſe little hooks at it's extremity, on either ſide at pleaſure; as our ſemi-quaver  .

VIRTU, in *Italian*, not only means that habitude of the ſoul which renders us agreeable in the ſight of God, and makes us act according to the rules of reaſon, but alſo that ſuperiority of genius, addreſs and ability, that makes us excel (either in the theory or practice of any art, *&c.*) many others who equally apply themſelves thereto. From whence they form the adjective *Virtuoſo* or *Virtudioſo*, which often ſtand as ſubſtantives when uſed in praiſe of any one that Providence has bleſſed with that ſuperiority or excellence: thus an excellent Painter, or an able Architect, *&c.* are called *Virtuoſi*. But this epithet, ſays Mr *Broſſard*, is oftener given to eminent Muſicians, than to any other artiſt; and among them, rather to thoſe who apply themſelves to the theory of that art, than the practice: ſo that among them, to ſay a *Virtuoſo*, would be underſtood an excellent Muſician. The *French* have only the word *Illuſtre* that can anſwer to the *Virtuoſo* of the *Italian*. We uſe the word *Virtuoſo*, but in a more extended ſenſe, it not being fixed to any particular art, but is applied to any perſon excelling in his art, be it what it will; if it be at all limitted among us, 'tis to the learned in phyſic and natural hiſtory, or philoſophy.

VISTAMENTE, or VISTO, *quick, without delay, briskly*. See PRESTO.

VIVACE, *vivacemente*, or *vivamente*, — *with life and ſpirit*; that is a degree of movement between largo and allegro, but nearer allegro than largo. See ALLEGRO and LARGO.

VIVACESSIMO, a degree or two quicker than vivace, and denotes a movement much the ſame as allegro. Tho' Mr *Broſſard* ſays, it being the ſuperlative degree of vivace, conſequently muſt ſignify an extream quick motion.

UNDECIMA, *the eleventh*, one of the intervals in muſic, which is the fourth doubled. See INTERVAL and FOURTH.

ULTIMA *conjunctarum*. See TRITE SYNEMMENON.

ULTIMA *diviſarum*. See NETE DIEZEUGMENON and SYSTEM.

ULTIMA *excellentium*. See NETE HYPERBOLÆON and SYSTEM.

UNDU-

UNDULATORY, is applied to a motion in the air, whereby it's parts are agitated, after like manner as waves in the ſea; as is ſuppoſed to be the caſe of the ſtring of a muſical inſtrument when ſtruck. See STRING.

This *Undulatory* motion of the air, is ſuppoſed the matter or cauſe of ſound. See SOUND.

Inſtead of *Undulatory*, this is by ſome called *vibratory* motion. See VIBRATION.

UNISON, is the effect of two ſounds which are equal in degree of tune, or in point of gravity and acuteneſs: as *Gaudentius* ſays, *qui nec acumine, nec gravitate inter ſe differunt.* See GRAVITY and ACUTENESS.

Or *Uniſon* may be defined a conſonance of two ſounds produced by two bodies, of the ſame matter, length, thickneſs, tenſion, *&c.* equally ſtruck, and at the ſame time, ſo that they yield the ſame tune or ſound.

Or it is the *Union* of two ſounds, ſo like each other, that the ear perceiving no difference, receives them as one and the ſame ſound. See SOUND and OCTAVE.

What conſtitutes *Uniſonance*, is the equality of the numbers of vibrations of the two ſonorous bodies in equal times; where there is an inequality in that reſpect, and conſequently an inequality in degree of tune, the unequal ſounds conſtitute what Muſicians call an interval. See INTERVAL and VIBRATION.

Uniſon is the firſt and greateſt of concords, and the foundation, or as ſome call it, the mother of all the reſt; yet ſome deny it to be any concord at all, maintaining it to be only that in ſounds, which unity is in numbers. *Ariſtoxenus*, and moſt of the antients, according to *Voſſius*, are of the former opinion.

Others reſtrain the word concord to interval, and make it include a difference of tune, but this is precarious; for as the word concord ſignifies an agreement of ſounds, it is applicable to uniſons in the firſt degree.

But tho' *Uniſonance* or equality of tune, makes the moſt perfect agreement of ſound, it is not true, that the nearer any two ſounds come to an equality of tune, they are the more agreeable. The mind is delighted with variety, and the reaſon of the agreeableneſs or diſagreeableneſs of two ſounds, muſt be aſcribed to ſome other cauſe than the equality or inequality of the number of their vibrations. See CONCORD.

'Tis a famed phnæomenon in muſic, that an intenſe ſound being raiſed either with the voice or a ſonorous body, another ſonorous body near it, whoſe tune is either *Uniſon* or octave

above that ſound, will ſound it's proper note *Uniſon* or octave to the given note.

The experiment is eaſily tryed by the ſtrings of two inſtruments, or by the Voice and a Harpſichord, or a Bell, or even a drinking-glaſs.

This our Philoſophers account for thus: one ſtring being ſtruck, and the air put in motion thereby, every other ſtring within the reach of that motion will receive ſome impreſſion therefrom. But each ſtring can only move with a determinate velocity of recourſes or vibrations, and all uniſons proceed from equal and equidiurnal vibrations, and the other concords from other proportions: the *Uniſon* ſtring then keeping pace with the ſounding ſtring, as having the ſame meaſure of vibrations, muſt have it's motion continued and ſtill improved, 'till it become ſenſible, and give it a diſtinct ſound; other concording ſtrings have their motions propagated in different degrees, according to the frequency of the coincidence of the vibrations with thoſe of the ſounding ſtring: the octave therefore moſt ſenſibly, the fifth next, afterwards the croſſing of the motions, prevents any effect.

This they illuſtrate by a pendulum, which being ſet a moving, the motion may be continued and augmented by making frequent light coincident impulſes, as blowing on it when the vibration is juſt ended; but if it be touched by any croſs or oppoſite motion, and this too frequently, the motion thereof will be interruped and ceaſe altogether.

So of two *Uniſon* ſtrings, if the one be forcibly ſtruck, it communicates motion by the air to the other; and being equidiurnal in their vibrations, *i. e.* finiſhing them preciſely together, the motion of that other will be improved and heightened by the frequent impulſes received from the vibrations of the firſt, becauſe finiſhed preciſely when that other has finiſhed it's vibrations, and is ready to return. But if the vibrations of the chords be unequal in duration, there will be a croſſing of motions more or leſs, according to the proportion of that inequality, by which the motion of the untouched ſtring will be ſo checked, as never to become ſenſible.

And this we find in the caſe in all conſonances except *Uniſons*, octaves, and fifths. See CHORD and STRING.

UNISONUS, the ſame with *uniſon*.

UNPOCO, an *Italian* adverb, which when taken as ſuch, ſignifies *a little*; 'tis often put before the terms *allegro*, *adagio*, *preſto*, *piano*, &c. and then weakens the ſtrength of their ſignification, *i. e.* ſhews that the movement under their direction, is not to be ſo much of either of them, as when this word is omitted. As *allegro* ſignifies *briskly* and *gayly*, but

unpoco

unpoco allegro, is *a little briskly*; and ſo of the other. But if between them is put the word *piu*, *i. e. more*, the movement is to be played more gayly than *allegro* itſelf directs; as *unpoco piu allegro*,—*a little more briskly*; on the contrary, if the word *men* or *meno* be placed there inſtead of *piu*, it diminiſhes the force of the word, as *unpoco meno allegro*,—*a little leſs gayly*. See ALLEGRO, ADAGIO, *&c.*

VOCAL MUSIC, is muſic ſet to words, eſpecially verſes, to be performed with the voice. In contradiction to inſtrumental muſic, compoſed for, and to be executed by inſtruments without ſinging. See MUSIC.

Poetry then makes a neceſſary part of *Vocal* muſic, and this appears to have been the chief, if not the only practice of the ancients, from the definitions they give us of muſic.

Their *Vocal* muſic appears to have had ſome advantage over ours, in that the *Greek* and *Latin* languages were better contrived to pleaſe the ear, than the modern ones. In effect, *Voſſius* taxes all the latter language as unfit for muſic, and ſays, 'We ſhall never have any good *Vocal* muſic, 'till our poets 'make verſes on the model of the ancients, *i. e.* 'till the 'ancient metrical feet and quantities be reſtored.'

But it is to be obſerved, that the rhythmus of their *Vocal* muſic, was only that of their Poetry, and had no other forms or mutations than thoſe the metrical art afforded.

Their changes of rhythmus were no other than from one kind of metrum to another, as from *iambic* to *choraic*, *&c.* See RHYTHMUS.

Their *Vocal* muſic conſiſted then of verſes ſet to muſical tunes, and ſung by one or more voices in chorus; ſometimes, alternately with, and ſometimes without the accompanyments of inſtruments.

For inſtrumental muſic, in the manner we have deſcribed it, *i. e.* in parts, 'tis not, ſome ſay, very clear they had any. See SYNAULIA.

VOCE, *Voice*. See VOICE and SOUND.

VOCE *ſola*,—*the voice alone*; this in *Italian*, ſignifies a piece compoſed for a ſingle voice, generally accompanied with a thorough baſs for the Harpſichord or Organ, without other inſtruments. But if beſides that, it is to be accompanied by other inſtruments, they add, *con Violini*,—*with Violins*, *dué Violini*, *è Violincello*, *è baſſo per l'Organo*,—*with two Violins*, *a baſs Violin*, *and a thorough baſs on the Organ*; *con Violini*, or *ſtromenti*, —*with Violins* or *inſtruments*; *con è ſenza*,—*with and without inſtruments*; *partè con*, *parte ſenza Violini*,—*part with*, *and part without Violins*, &c.

VOICE,

VOICE, a ſound produced in the throat and mouth of an animal, by an apparatus of inſtruments for that purpoſe. See SOUND.

VOICE in general ſignifies a ſound or noiſe, but in muſic more particularly a *human Voice*.

Among the various ſounds that this modification of the air (for ſuch it is) produces, there are ſounds that admit of no difference of tune, as the hiſſing of Serpents; others that do admit a difference of tune, but are not articulate, as the noiſes of animals, whiſtling of birds; and laſtly, there are others ſubject to great variations of tune, and articulate at the ſame time, *i. e.* ſo different one from another, that 'tis eaſy for the ear to perceive their changes; ſuch as the *Voices* of men and women: 'tis theſe that are the objects of muſic, and from theſe muſic executed ſolely by *Voices* is called vocal muſic, as being performed by natural Organs. See MUSIC.

The ſeven degrees of ſound within the compaſs of the octave, which are diſtinguiſhed by the mono-ſyllables *Ut*, *re*, *mi*, *&c.* are by the *Italians* called *Voces muſicali*.

Voices are generally divided into three claſſes; of the firſt are the high or ſhrill *Voices*, or thoſe performed by women and children; of the ſecond are mediate *Voices*, or *Voices* of a middle pitch of tune, neither high nor low; of the laſt and deep *Voices*, which conſiſt of low and grave ſounds, both which are performed by men, different perſons having different compaſſes; theſe three anſwer to the parts of muſic called treble, tenor, and baſs; and of theſe are made as many parts as the compoſer pleaſes.

As the harmony of concerts is no more than a well proportioned mixture of theſe *Voices*, either ſimple, doubled, or tripled, *&c.* the different parts whereof the concert is compoſed, are very often called *Voices*; thus they ſay in *Italian* a piece or compoſition is *a dué*, *a tré voce*, *&c.* or ſimply, *a due*, *a tre*, *&c.* the word *Voice* being underſtood, to ſhew that the piece conſiſts of ſo many different parts.

There are ſome indeed, that call the parts deſtined for inſtruments, ſo many *Voces*, by reaſon inſtruments were invented for no other cauſe than either artificially, to imitate it, ſupply it's place, or accompany it. But this is to apply the term improperly; the *Germans* are very particular in their diſtinction of vocal and inſtrumental parts; they have a word *ſtimme*, which is a general term, and ſignifies *part*, be it either for *Voice* or inſtrument, but they always add the adjective, vocal or inſtrumental thereto, to make a proper diſtinction.

It

It muſt here be obſerved, that theſe three *Voices* uſually do not exceed four octaves from their graveſt to their acuteſt ſound, which forms the four octaves of the Organ, and is the ordinary limit of other inſtruments; ſo that all compoſition, of what number of parts ſoever, do not go beyond this extent. 'Tis often neceſſary, that the parts (eſpecially the vocal) have not this whole compaſs, becauſe when they riſe to their higheſt, or fall to the loweſt ſounds, they may be ſo forced, as that they are rendered falſe and diſagreeable; ſo that to retrench the compaſs, they take off ſome of the upper ſounds, and if the *Voice* riſe to *A mi la*, 'tis as high as it can well go, without a great uneaſineſs to the performer; and others are taken off from the lower octave, for there are few *Voices* can go farther than *F ut fa*, or *E ſi mi*, clear enough to be diſtinctly heard. As to the middle parts, 'tis left to the compoſer's fancy to manage them as he thinks fit; but the general rule is, that the parts for either of theſe voices be ſo diſpoſed, as that the notes may not riſe or fall far above or below the ſtaff of five lines, which are deſtined for each cleff. But this only regards the vocal parts, for in inſtrumental muſic they exceed even the four octaves, and are obliged to thoſe five lines to add three or four others, as well above as below, and thereby the compaſs of the piece may riſe too near five octaves, and this is at preſent practiſed without any ſcruple.

Ariſtoxenus makes a difference in the motions of the *Voice*, and ſays it has two ſpecies of motion, continual, and divided into intervals; the continual, is when it keeps the ſame degree of tune, and appears to the ear as neither riſing or falling, (as in reading in the mono-tone). *Vocis—duæ quædam ſunt motûs ſpecies; continua ſcilicet & intervallis disjuncta*; forming no determinate differences of gravity and acuteneſs, but continuing the ſame from beginning to end. The ſpecies of motion divided into intervals, is quite the contrary, and has many changes in point of tune, at one time high or ſhrill, at another grave or deep; be it in what proportion ſoever, paſſing from one degree of gravity or acuteneſs to another, ſtill changing as it proceeds. When the *Voice* moves in ſuch a manner as not to ſeem to ſatisfy the ear, 'tis called continual; *cum vox ita movetur, ut nullibi conſiſtere auditui videatur, continuum dicimus huncce motum*; when on the other hand it proceeds by intervals, it's motion is ſaid to be gradual, be the intermediate degrees large or ſmall; it ſtill moves from one degree to another, and fixes ſome particular tune in the mind; whereas the continual ſound, when once finiſhed leaves no impreſſion. And this gradual motion may again

be

be diſtinguiſhed into two kinds, which *Ariſtoxenus* and others, call *intenſio* and *remiſſio*; *intenſio Vocis*, is the raiſing it by degrees, in whatever ratios, from a grave to a more acute ſound, as *remiſſio* is the contrary.

An author in the *Philoſophical Tranſactions*, ſays the diſpoſitions and abilities of people, may be conjectured from the tones of their *Voice* and manner of ſpeaking; but how creditable what he alledges may be, we do not take upon us to determine.

VOLTA, joined with a numeral adjective, ſignifies once or one time, or as the numeral is; thus *ſi replica una volta*, — *pleaſe to play that part over again*; *centa volte*, — *an hundred times*, *&c.*

VOLTA, a ſort of dance of *Italian* origin, in which the man turns the woman ſeveral times, and then aſſiſts her to make a leap or jump; 'tis a ſpecies of galliard. See GALLIARD.

VOLTARE, *turn over*, this imperative is often joined with *preſto*, *ſubito*, *&c.* to acquaint the Muſician to turn over the leaf, and that the ſong continues on the other ſide: But to ſay true, this expreſſion is a little rough and imperious, which therefore is remedied by adding *Voſtra Signoria volti ſi piace*, — *turn over if you pleaſe, Sir*; or abridged *V. S. volti*, adding the words *ſubito*, *preſto*, or even *preſtiſſimo* if the movement require it to be done in haſte.

VOLTI. See VOLTARE.

VOLTI *ſi piace*,—*turn over if you pleaſe*. See VOLTARE.

VOLUNTARY, that which a Muſician plays extempore according to his fancy, before he begins to ſet himſelf to play any particular piece, to try the inſtrument, and to lead him into the piece ſo to be played. See PRELUDE and PHANTASIA.

USUS, *uſage*, *cuſtom*, *habitude*, or that frequent repetition of the ſame thing, in order to facilitate the execution thereof; but in muſic the word has a ſignification ſomething different, of which we ſhall endeavour to ſpeak more largely

To enter rightly into the meaning of the word, 'tis neceſſary firſt to know what the melopœia is; melopœia then is the art or knowledge of rules for arranging ſounds in ſucceſſion, *i. e.* one after another, ſo that ſuch arrangement produce good melody; this divides itſelf into three parts, by the *Greeks* called *Lepſis*, *Mixis*, and *Chreſis*, by the *Latins Sumptio*, *Miſtio* and *Uſus*, and by the *Italians preſa*, *Meſcolamento* and *Uſo*.

Preſa,

Preſa, *Sumptio* or the *Lepſis* of the *Greeks*, ſay *Ariſtides*, *Euclid*, *Martianus Capella*, *&c.* and after them *Bontempi*, teach a compoſer in what ſyſtem, that is, in what ſpecies of octave he may place or diſpoſe the ſounds which compoſe his ſong, whether among the *Hypatoides* or grave ſounds, *Meſoides* or ſounds of a middle degree, or *Netoides* among the high ſounds, and conſequently in what mode or tone his ſong is to proceed, and with what ſound he ought to begin and end. *Sumptio eſt per quam muſico invenire datur a quali vocis loco ſyſtema ſit faciendum; utrum ab hypatoides, an reliquorum aliquo.* Ariſtid. p. 29.

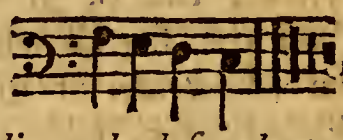
Meſcolomento or *Miſtio* is the ſecond branch of the melopœia, which gives certain rules how to join and mix ſounds one among another in ſuch a manner, as that the voice or ſound may always be within a certain compaſs, that the three genera or kinds of modulation, diatonic, chromatic and enharmonic may be conveniently diſpoſed, and that the ſong never move out of the ſyſtem, that is, the limit or mode wherein 'tis begun, unleſs with ſome particular deſign. *Miſtio eſt per quam aut ſonos inter ſe, aut vocis locos coagmentamus, aut modulationis genera, aut modorum ſyſtemata. Ariſtid.* 'Tis properly no more, than after having begun the ſong, to purſue it without forcing any particular ſound therein, *i. e.* raiſing it too high, or falling too low, or uſing any forbidden intervals, and well placing the natural, eſſential, neceſſary, or accidental chords of the mode, to go out of it and enter it again conveniently; in a word according to the modern expreſſion, 'tis the art of modulating well. See MODULATION and MODE.

Uſus, is the other branch of the melopœia, which comprehends rules and directions how the ſounds ſhould follow one another, in what ſituation each of them may or can be, in order to form an agreeable melody or good modulation. *Uſus eſt certa quædam modulationis confectio.*

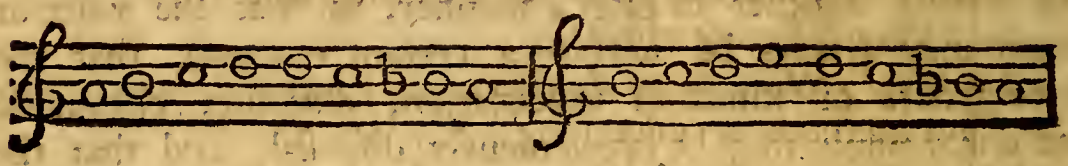
There are, ſays *Ariſtides*, three ſpecies of *Uſus*, to which we ſhall add a fourth from *Euclid.*

The firſt is that called by the *Grecians Agoge*, by the *Latins ductus*, and by the *Italians conducimento*, and is, when the ſounds follow one another *di grado* or in conjoint degrees, *i. e.* from one to another without miſſing any intermediate degree. Of *ductus* there are three kinds, the firſt is *ductus rectus*, or *conducimento retto*, when the notes or ſounds follow one another immediately riſing, as thus,

which the *Italians* alſo call *di Grado aſcendente.*

The ſecond is *Ductus revertens*, or *Conducimento ritornante*, and is, when the ſounds follow one another immediately deſcending, as  , which is likewiſe called by the *Italians di grado deſcendente*.

The third is *ductus circumcurrens*, or *conducimento circoncorrente*, and is after having aſcended by natural or diatonic chords, they deſcend by the ſame degrees, except inſtead of B natural, B moll or flat is touched in this deſcent, or when the deſcent is by B natural, and the aſcent by B moll, as in the following example.



The ſecond ſpecies of *Uſus*, called by the *Greeks Ploki* by the *Latins Nexus*, and by the *Italians Neſſo*, is when in paſſing from one ſound to another, that which is next the firſt in ſituation not being ſounded but ſometimes two, three or more are omitted, and that either aſcending or deſcending; this makes what the *Italians* call *di ſalto*, (ſee SALTO;) and in this caſe the ſounds are ſaid to move by disjoint degrees. *Nexus autem eſt, qui per tranſilentia intervalla, aut ſonos duos vel etiam plures, unum tonum progreditur, aut graviora horum aut accutiora præponens, & cantum efficiens. Ariſtid.*

The third kind of *Uſus* by the *Grecians* is called *Petteia*, and by the *Italians Pettia*: For the better explanation hereof, it muſt be obſerved, *firſt*, that ſounds in general have the property and force of themſelves to excite in man what the *Latins* call *Mores*, and the *Italians Coſtume*, that is, certain inward emotions, termed by Philoſophers affections or paſſions; the ſounds of the trumpet and drum are ſenſible and continual proofs thereof, eſpecially among Warriors, who are greatly animated thereby.

Again there are among them certain ſounds that are more proper to excite certain paſſions and emotions than others, as there are alſo ſounds that affect more in one diſpoſition than another; ſome particularly cauſe joy, others ſorrow, others again gayety and courage: When a ſong proceeds in the natural or diatonic order, it ſeems ſomething gay and enlivening, as on the contrary when it proceeds by B moll, or flat, it is more ſoft, ſweet and affecting.

Thirdly

Thirdly, The different combination of ſounds one with another, or the paſſages ſo alternately made from grave to acute, and *è contra*, either by conjoint degrees, as that called *Conducimento*, or by disjoint called *Neſſo*, which makes certain leaps among them, have no ſmall ſhare in ſtirring up the paſſions. The third minor aſcending is particularly mournful and lamenting, as on the contrary deſcending, 'tis gay and joyous; the other intervals alſo have their particular effects under certain circumſtances, for which ſee each under it's proper article, FOURTH, FIFTH, OCTAVE, *&c.*

Again certain it is, that a frequent repetition of the ſame ſound immediately or without the interpoſition of any other, and that repetition varied into quick and ſlow, or the ſound only continued or held out a conſiderable time, ſenſibly produce very different effects.

'Tis the *Petteia*, ſays *Ariſtides*, that lays us down certain rules and methods of diſcerning juſtly all the different manners of ranging and combining ſounds one among another, of placing them in proper order, and in ſuch a manner, as that they produce the deſired effects, that is, that they move or excite any different paſſion at pleaſure; and conſequently 'tis this that ſhews us what ſounds may or may not be employed in the courſe of a piece, which may and how often they may be repeated, whether to riſe or fall, eſpecially in the *Neſſo*, or to proceed contrarily. See PETTEIA.

Now *Euclid* gives an explication of the parts of the melopœia ſomething different; for after having laid it down as a certainty, that the melopœia is properly the art of ranging and diſpoſing ſounds, and bringing into practice the precepts of harmony; he proceeds to add, that there are four ways of ſo doing; the two firſt quadrate with the *Ductus* and *Nexus*, as deſcribed by *Ariſtides*, but the *Petteia* he defines to be no more than a frequent repetition of the ſame ſound: This, ſays Mr *Broſſard*, is true, but adds, that it needs a little more explanation.

To theſe he adds a fourth, and calls it *extentio*, which indeed is no more than a continuation of the ſame ſound for a longer or ſhorter time. *Melopœia eſt uſus partium harmonices. Quatuor vero ſunt quibus melopœia perſpicitur, ductus, nexus, petteia, extenſio. Ductus itaque eſt cantilenæ via per deinceps poſitos ſonos confecta; nexus verò contra via permutata ſpatiorum poſitio alterna; petteia eſt percuſſio in uno eodemque ſono frequenter facta; extenſio eſt diuturnior mora, quæ una vocis prolatione conficitur.* Euclid. Intro. Harm. pag. 2.

True it is, that among what we have from the ancients, here are a great many excellent rules for properly ranging

ſounds one after another, ſo as to make melody; and ſo that by ſuch progreſſion all our different paſſions may be moved. But, ſays Mr *Broſſard*, we do not find a word concerning the properly diſpoſing ſounds one above another, *i. e.* ſo as to form an agreement or union between them called concord, or a diſagreement called diſcord, and contraſt between thoſe two, which when heard together, make what we call harmony. Now, ſays that author, what ſtrong and noble expreſſions do we not meet with in thoſe pieces called concerts, ariſing from the agreeable mixture of concords and diſcords.

We find, continues that author, that the ancients had certain ſigns to ſhew when a ſound was to be held a longer or ſhorter time; but, adds he, the adherents to the ancient practice will find ſome difficulty to prove that their meaſure was ſo juſt and regular as ours, by which our compoſers are furniſhed with that great variety of ſtrong and lively expreſſions; and from hence he concludes, that as they practiſed not harmony or time as we do, it neceſſarily follows, that their muſic was not near ſo perfect as that of the moderns.

We cannot pretend to ſay any thing in defence of the ancient muſic, when ſo learned a man as Mr *Broſſard* taxes it with ſo much imperfection; yet this may be ſaid without perſumption, that as we find mention made of many things whereof we have only the name but no explanation thereto, it may with reaſon be thought, that had all their works come to our hands, we ſhould have no occaſion to accuſe them of ignorance in an art in thoſe days ſo generally practiſed, and univerſally eſteemed; for what we have of theirs are ſcarce any more than a few general hints, which inſtead of clearing up the matter, lead us into great obſcurities: And again it may not ſeem altogether abſurd to imagine, that time has devoured many excellent treatiſes which would have put us in a better method of practice, ſince thoſe which have eſcaped the common wreck, excellent in this kind, ſeem to intimate, that there were before them ſuch as were extremely uſeful to them wh n a living ſcience, and which no doubt, could they be retri ved, would give us ſomething more ſatisfactory.

UT, the name of the firſt of the muſical ſyllables, which the *Italians* call *Voce Muſicale*, (ſee NOTE) of which there are ſix, *Ut*, *re*, *mi*, *fa*, *ſol*, *la*, to which a ſeventh was added by one *Le Maire*, called *ſi*. See NOTE.

Ut cleffs are two, *G re ſol ut*, and *C ſol fa ut*. See CLEFF.

This name with the other ſix were taken by *Guido Aretine* out of the firſt ſtrophe of a hymn of *St John the Baptiſt*, beginning, *Ut quæant laxis*, *&c.* See MUSIC.

The

The *Italians* in ſolfaing, inſtead of *Ut*, uſe the ſyllable *do*' by reaſon of the harſh and diſagreeable pronounciation of the letter *U* in their language. 'Tis uſually called the firſt note in muſic as 'twas the firſt ſyllable of the hymn, from whence with the reſt it was taken.

The ancients called the ſound repreſented by this ſyllable *Parhypate Hypaton*, and it's octave higher, *Trite Diezeugmenon*.

In our ſcale we diſtinguiſh two *Uts*, the one natural by *Beccare* called *C ſol ut*, the other artificial by B moll or flat, *F fa ut*; and when we only ſay *ut*, we mean *C ſol ut*, the *ut* in *F fa ut*, being no more than a tranſpoſition of the other, either a fifth lower or a fourth higher; 'tis alſo the name of one of our cleffs, and is that appropriated to the tenor. See CHOIR, or rather CLEFF.

Before *Zarlin* the rank of the modes was very uncertain; ſome placing the firſt mode in *Amila*, becauſe that was the firſt note of the ancient diagram, and the other in *D la re*, in order to render their diviſion in authentic and plagal more eaſy, (ſee MODE;) but at laſt *Zarlin* fix'd the ranks of the twelve muſical modes in *ut*, becauſe 'twas the firſt ſound of the modern ſyſtem; ſo that the firſt and ſecond modes are in C natural, and tranſpoſed in *F fa ut*, by B moll a fourth higher, the third and fourth are in *D la re*, and ſo of the reſt, according to the natural order of the notes. See MODE and TUONO.

UT QUEANT LAXIS, *&c.* a hymn of *St John the Baptiſt*, compoſed about 770, in the time of *Charlemagne*, according to *Poſſevin*, by *Paul*, deacon of the church of *Aquillia*, famous in muſic, by reaſon the ſyllables whereby the ſounds are diſtinguiſhed, were taken from the firſt ſtrophe thereof. See MUSIC or HAND.

W.

WIND INSTRUMENTS, are inſtruments played or made to ſound by wind, and that either natural from the mouth, or artificial from machines called bellows contrived for that purpoſe, and fixed to the inſtrument ſo to be played.

Inſtruments made to ſound by the Breath or natural *Wind*, are the Flute, Fiſtula, Trumpet, Horn, *&c.* See each in it's place.

And thoſe whereto are fixed bellows or leather bags to give them *Wind*, are, the Organ, Bag-pipe, *&c.* See ORGAN and BAG-PIPE.

The *Wind Inſtruments* of the ancients were, the Tibia, Fiſtula, Syringa of *Pan*, conſiſting of ſeven reeds joined ſide-wiſe; alſo Organ, Tuba or Trumpet, Cornua, Lituus, *&c.* See ORGAN, *&c.*

Thoſe of the moderns are, the Flutes, Bag-pipes, Hautboy, Trumpet, Organ, *&c.* the ancients called this kind of muſical inſtruments *Emphyſoomena*, *Pneumatica* or *Emponeouſta*, and the *Italians* call them *Stromenti da Fiato*. See STROMENTO.

WIRE, a piece of metal, as gold, ſilver, braſs, iron, *&c.* drawn thro' a hole in an iron, into a thread of a fineneſs anſwerable to the hole it paſs thro'.

Among the many other uſes of *Wires* they are uſed for the ſtrings of ſeveral muſical inſtruments, as Harpſichords, Spinets, Pſalteries, Dulcimers, Bell-harps, Harps, *&c.* there are various ſizes thereof from $\frac{1}{20}$ of an inch, to $\frac{1}{100}$ of an inch diameter, the ſmalleſt ſizes are uſed upon this occaſion.

'Tis obſerved that a gold ſtring will ſound ſtronger than one of ſilver, and that more ſo than one of braſs, and that a ſteel ſtring will give a feebler ſound than either of them, tho' of the ſame dimenſions, length, tenſion, *&c.*

X.

X, Signifies properly no more than *decima* or ten, as *Opera Xa. &c.*

Y.

Y, Is ſometimes uſed inſtead of I, in the following words:

YASTIO, one of the ancient *Greek* modes or tones. See IASTIO.

YONICO, the *Ionic* mode of the *Greeks*. See IONICO.

Z.

ZA, or SA. See SY.

ZAMPOGNA, ſometimes written *Sampogna*, the ſame as the *Latin Fiſtula*, is in ſhort any inſtrument that ſounds like a Flute and particularly a Bag-pipe, being an aſſemblage of divers pipes of different ſizes. 'Tis alſo taken for a common Flute, Flute a bec. See FLUTE and BAG-PIPE.

ZOPPO, in *Latin Claudus, lame, decrepid, hopping*; 'tis from hence that they call thoſe counter-points deſcribed under the articles *Perfidiato, Obligato, &c. Contrapunti alla Zoppa, — lame or hopping Counter-points*, becauſe, as one is obliged to place in each bar to the ſubject given one note between two others, that is as long as them both, which, when it comes to be played or ſung, by the frequent ſyncopes, ſeems to proceed by a leap, or in a jumping manner. There are *Contrapunti alla Zoppa ſopra il Sogetto*, as well as *ſotto il Sogetto, i. e. above and below the Subject*. See SOGETTO, SOPRA and SOTTO.

ZUFFOLO, a little Flute or Flageolet, that has a very ſhrill ſound like the whiſtling of ſmall Birds; and it's chief uſe to play to them, in order to teach them a tune; 'tis in *Latin* called *Sibilus*. See FLAGEOLET.

E R R A T A.

PAGE 9 line 1 for two read three. *Ibid* 28 for vorum r. verum. *Ibid* penult for connonical, r. canonical. p. 22 l. 16, after the r. *Italian.* p. 24 l. 13, dele $\frac{3}{6}$. p. 31 l. 27, dele an. p. 36 l. 29, for are r. or. p. 47 l. 4, for or r. with. p. 48, r. firſt l. thus, the ninth (which is in effect the ſecond,) the ſeventh and. p. 54 l. 38, for *Intalian*, r. *Italian*. p. 64 l. 6, for proceeding r. preceeding. p. 75 l. 15, dele and. page 77 line 43, for tranſverſo r. traverſa. p. 78 l. 42, for *Fardinal*'s. r. *Farinel*'s. p. 88 lines 31 and 32, for grande r. grand. p. 99 l. ult, for wrote r. rote. p. 109 l. 12, after which r. is. p. 117 l. 32, for modee r. modes. p. 120 l. 22, for a r. as. p. 121 l 10, for Leggiardo r. Leggiadro. p. 130 l. 31, after *Agnus* r. which make one maſs. p. 132 l. 15, dele the firſt ſ. p. 139 l. 34, for wholes r. holes. p. 141 l. 41, after of r. the. p. 142 l. 23, for ſaid r. ſurd. p. 161 l. 2, for diviſions r. mutations. p. 182 l. 12, for gioppi, r. groppi. p. 193 l. 10, for ſuperfluous, r. a ſemi-diapente p. 199 l, 21, for reſponſay r. reſponſary. p. 204 l. 35, for rivogliomento r. rovolgimento. p. 212 l. 11, dele firſt comma. p. 218 l. 18, for 75 r. 17. p. 251 l. 1, for and r. a. p. 273 l 31, for tercet r. tierce. p. 275 penult dele be. p. 291 l. 8, for tillo r. trillo. p. 292 l. 38, for at r. the. p. 304 l. ult dele a. p. 309 l. 27, dele . p. 322, l. 30, for *Fardinal*'s r. *Farinel*'s. p. 325 l. 6, for Trochæus r. Jambus. p. 330 l. 26, for viſtamente or viſto r. vitement or vite. *ibid* 31, for vivaceſſimo r. vivaciſſimo. *ibid* l. 37, after which r. is.

There may have eſcaped ſome literal Errors which cannot ſtop the Reader.

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